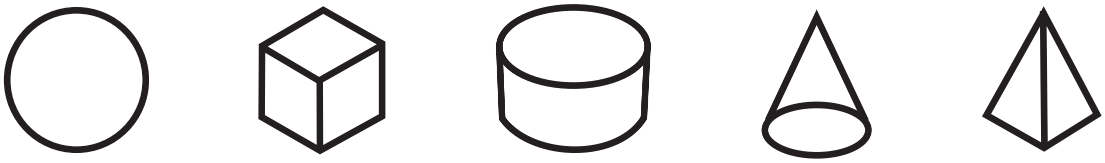
DYNAMIC BIBLE



Peter Han

VISIT…

LANZAROTE
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Introduction

I still remember the day walking into the classroom at the beginning of the term with new faces all over, and an instructor I had never met. It was an early morning class when in an instant, everyone’s emotions turned from excitement into sudden anxiety and fear as we were all individually called up to the chalkboard and requested to sketch a given theme on the spot. As I was called to introduce myself then go to draw on the board, he tells me to sketch out a Dragon. So as best I could I sketched out a Asian Dragon from memory, one that I had drawn countless times as a kid. I turn around and the instructor tells me, “I should have given you something harder...”

This was Dynamic Sketching, and the instructor was Norm Schureman. From that moment on I followed his instruction and took in all his advice till the day I finished school. I became close to his family and looked up to him not for just what he did as a teacher, but how he lived his life as a person. So fast forward 10 years later, and now I carry on his sketching class and try to pass on the foundation he gave me with the perspective of my own that I infused into his lessons.

This book represents the notes and lectures I give in my classes in preparation for the students to go out on location to then try to apply in observational drawing. It is unaltered from its original state, and contains all my written thoughts and observations. These notes are from my perspective and should never be taken as right or wrong. It is just another way of looking at subject matter we all engage in at some point as artists or designers. This information is in no way exclusive or secret. Many designers from all creative industries have applied it into their way of communicating and problem solving visually. However, I will always mention and want to honor where these lessons came from, and that to really take advantage of this information that I am now sharing is not just reading and looking at it, and not also applying it to drawing from observation, but in learning to what Norm would say,

“Run with it”

Peter Han

Content

Foundation

Plants

Entomology

Bone structure

Land animals

The Aviary

Marine Life

Locomotives

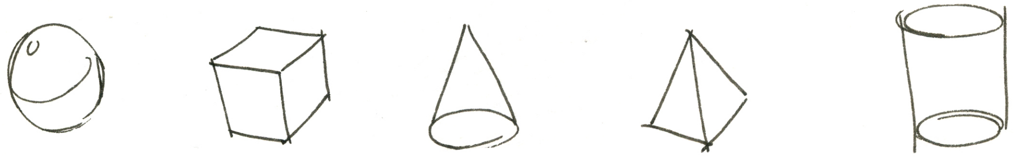
Automobiles

Military

Aviation

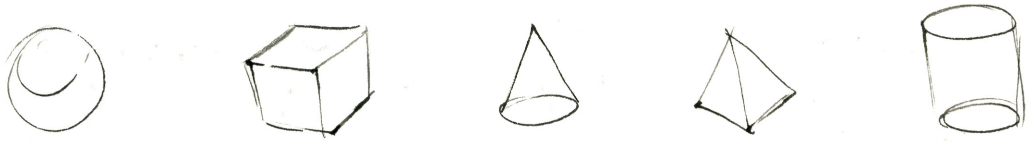
Weapons

Cloth



CORE

THE FOUNDATION



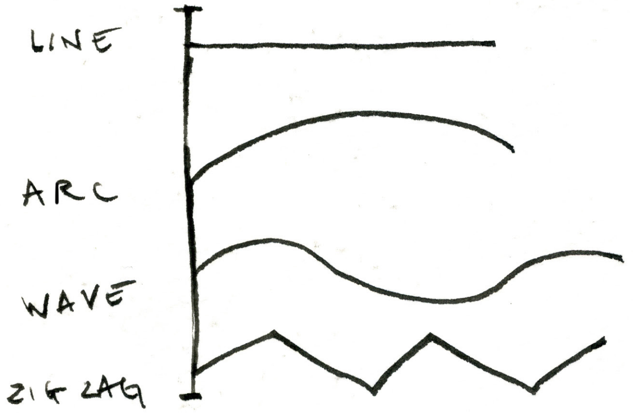
THE 5 CORE SHAPES.

WITH THESE FORMS, YOU SHOULD BE ABLE TO FORMULATE THE STRUCTURE OF ANY OBJECT OBSERVATIONALLY OR THROUGH IMAGINATION.

THIS IS A LANGUAGE SPOKEN THROUGH FORM

-DISCIPLINE AND CONTROL-

THE BASIC WARMUPS TO CONTROL THE PEN CAN BE TEDIOUS BUT A VERY IMPORTANT PART OF BUILDING THE CONFIDENCE.

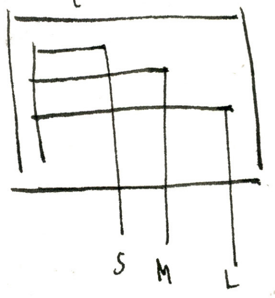


IN THIS EXCERCISE, THE POINT IS TO BUILD MILEAGE IN CONTROL. MUSCLE MEMORY IS A LARGE FACTOR IN QUICK SKETCHING.

EACH LINE INCREASES IN DIFFICULTY OF MAINTAINING CONTROL.

ON A PIECE OF PAPER THERE SHOULD BE A SHORT, MEDIUM, LONG LINE STUDY OF EACH TYPE OF LINE.

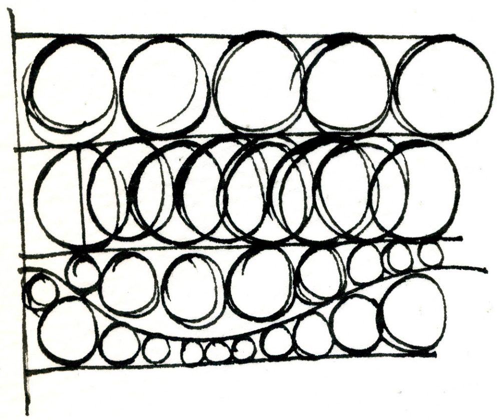
EX.



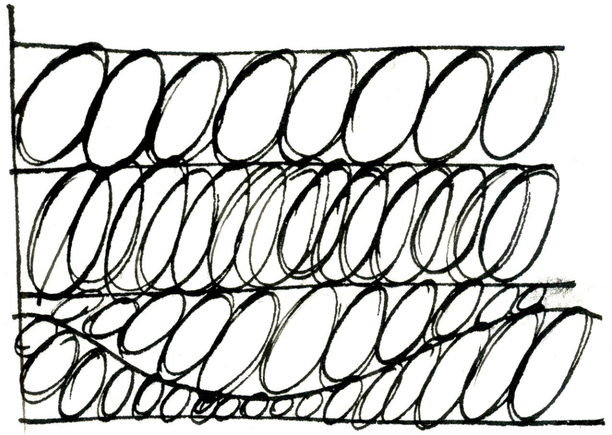
* EACH LINE NEEDS TO BE DRAWN ON TOP OF 8 TIMES IN SUCCESSION.

KEEP IT CLEAN, PACE IS EVERYTHING. TRY MOVING FAST OR SLOW.

CIRCLE



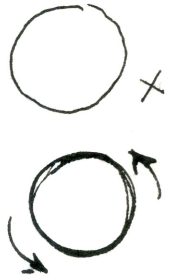
ELLIPSE



TRY NOT TO DRAW A PERFECT CIRCLE WITH A SINGLE LINE. IT WILL BE IMPOSSIBLE TO CAPTURE. IT IS MORE IMPORTANT TO BUILD MUSCLE MEMORY THROUGH ROTATION AND REPETITION.

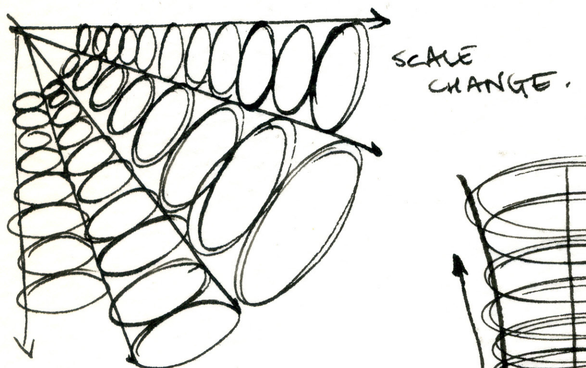
-TRUE UP-

GHOST IN THE SHAPE WITH A LIGHT LINE, THEN DEFINE THE SHAPE WITH A DARKER LINE, USING SEVERAL LINES.

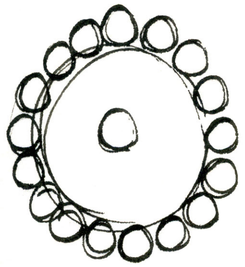


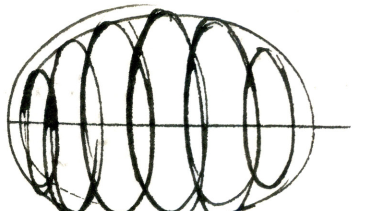
ACCURACY IS MORE IMPORTANT THEN A CLEAN LINE WITH THIS EXERCISE.

OTHER EXERCISES...

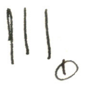


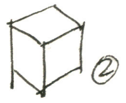
SCALE CHANGE.

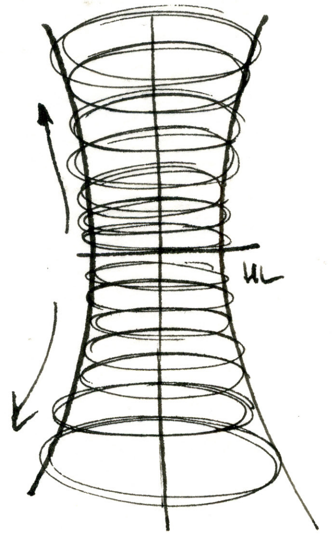


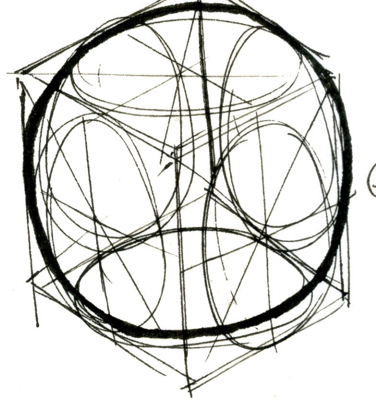


ELLIPSES WITHIN ELLIPSES.







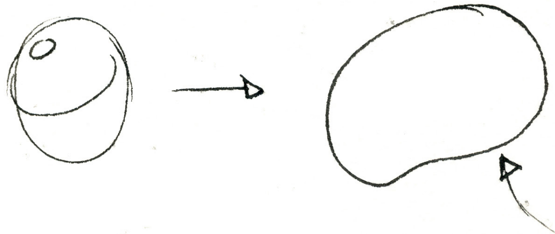


FORM LANGUAGE

THE ORGANIC SHAPE.

-TAKING THE FIRST CORE FORM. WE WILL MANIPULATE THE SHAPE BY PINCHING, PULLING, PUSHING, AND TWISTING.

THE CORE FORMS ARE NOT SOLID SHAPES, BUT MORE LIKE BLOCKS OF CLAY TO BE PLAYED WITH.

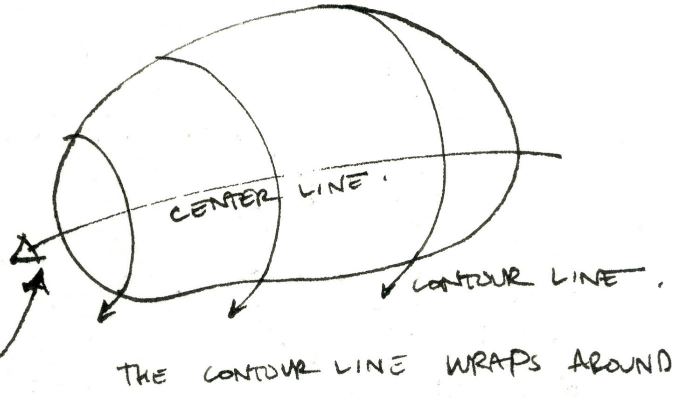


THE BEAN SHAPE. BY STRETCHING THE SPHERE WE GET A AUGMENTED FORM. BUT IT COMMUNICATES NO VOLUME AND DEPTH. IT IS A FLAT 2-DIMENSIONAL IMAGE.

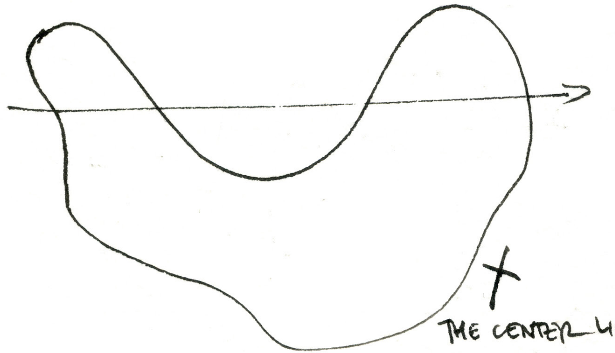
THE CONTOUR.

THE CONTOUR-LINE BEHAVES SIMILARLY AS THE WIREFRAME OF A 3-D MODEL. IT DESCRIBES THE VOLUME, AND THE SURFACE.

BEFORE YOU CONTOUR THE FORM, MAKE SURE TO FIND THE CENTER LINE, WHICH GOES THROUGH THE SHAPE.

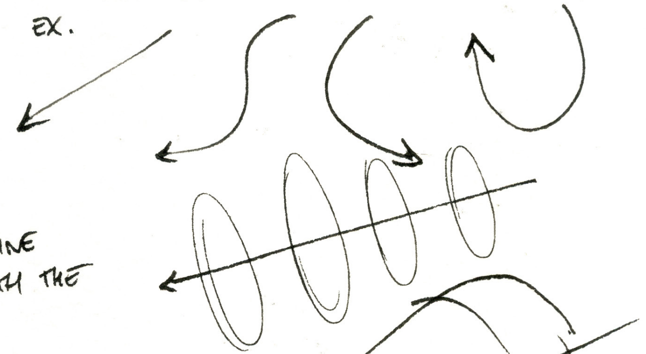


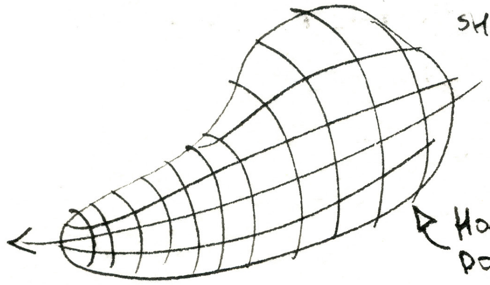
THE CONTOUR LINE WRAPS AROUND THE CENTER LINE LIKE THE RIBS OF A SPINE.
THE CENTER LINE CAN CURVE.

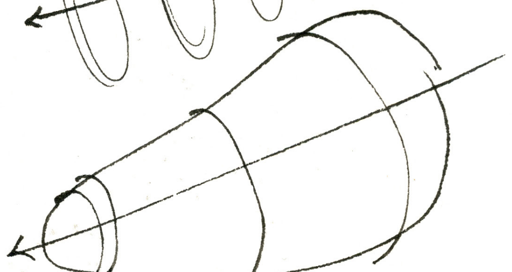


THE CENTER LINE GOES THROUGH THE SHAPE.

EX.





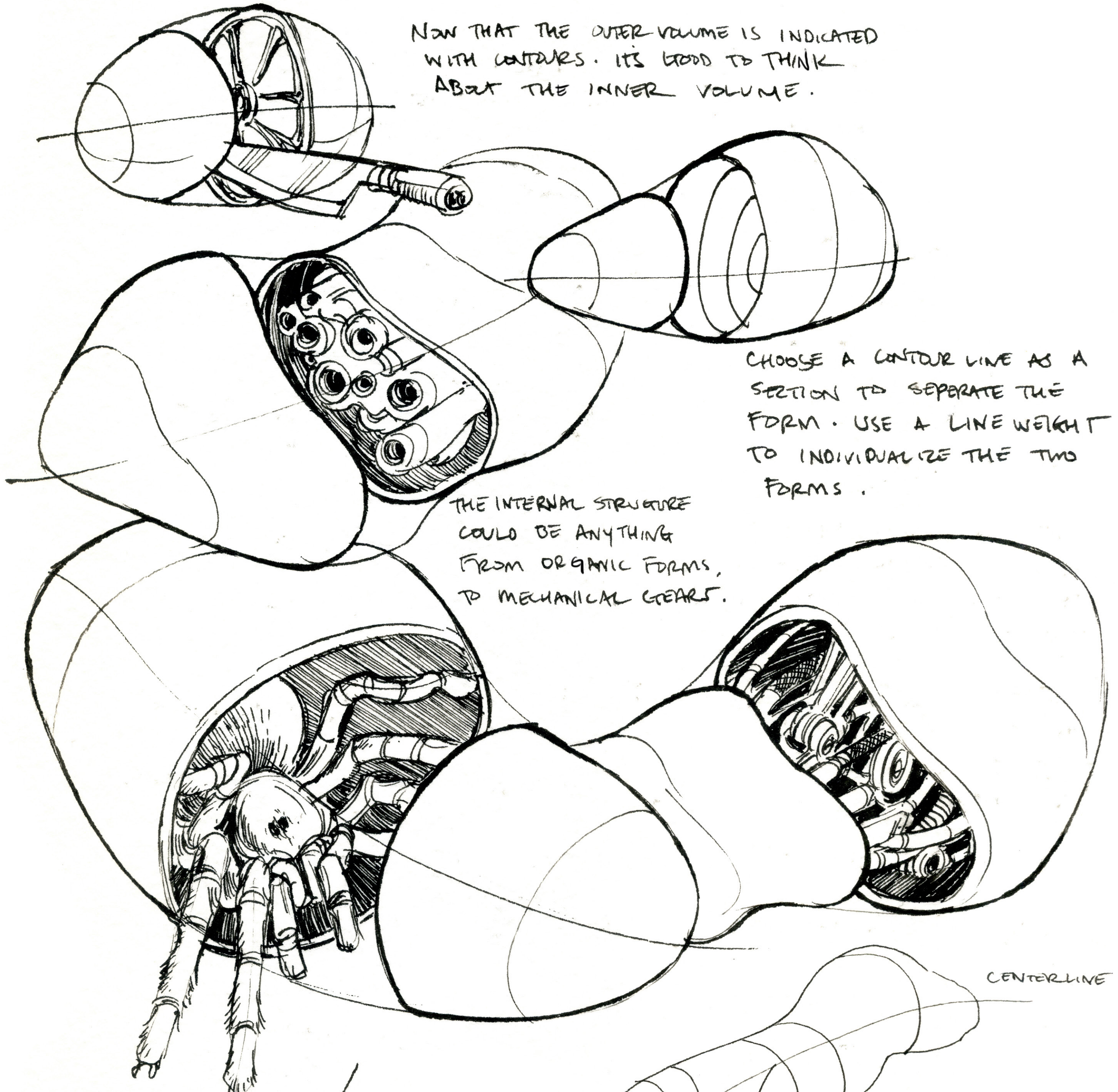


HOW MANY CONTOURS DO YOU NEED?

KEEP IT MINIMAL.

DISSECTING THE FORM.

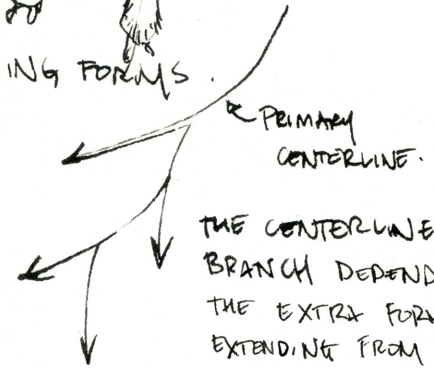
NOW THAT THE OUTER VOLUME IS INDICATED WITH CONTOURS. IT'S GOOD TO THINK ABOUT THE INNER VOLUME.



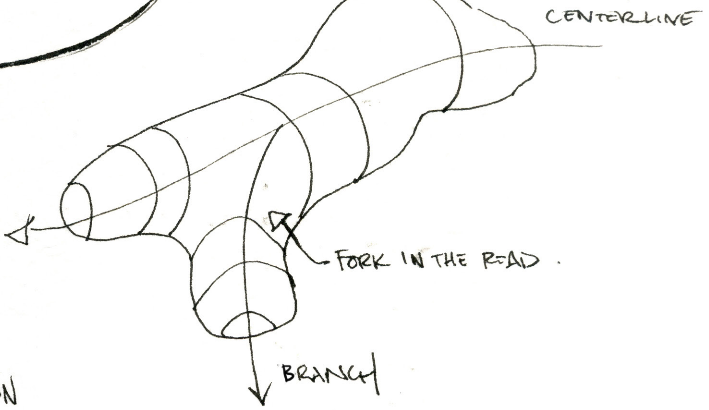
CHOOSE A CONTOUR LINE AS A SECTION TO SEPERATE THE FORM. USE A LINE WEIGHT TO INDIVIDUALIZE THE TWO FORMS.

THE INTERNAL STRUCTURE COULD BE ANYTHING FROM ORGANIC FORMS, TO MECHANICAL GEARS.

BRANCHING FORMS.

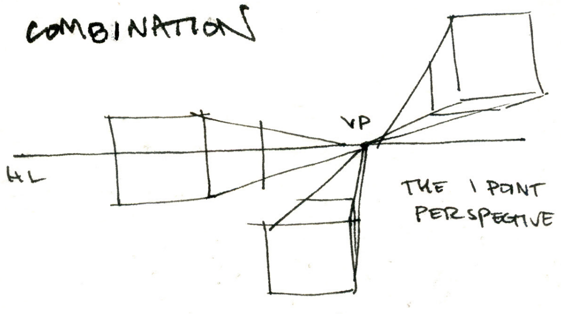


THE CENTERLINE CAN BRANCH DEPENDING ON THE EXTRA FORMS EXTENDING FROM THE PRIMARY SHAPE.



PERSPECTIVE / SHAPE COMBINATION

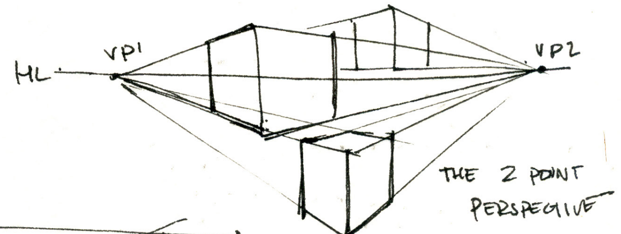
USING THE BASICS IN PERSPECTIVE. THE SENSE OF SPACE AND DEPTH SHOULD BE CREATED OPTICALLY.



THE 1 POINT PERSPECTIVE.

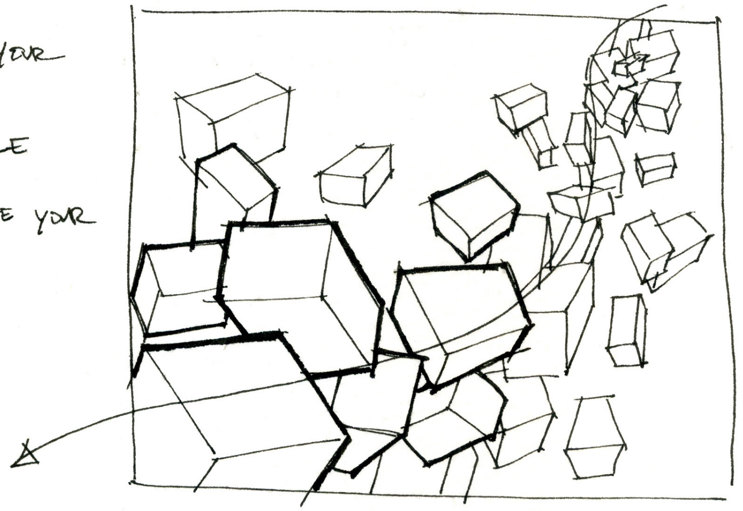
BOX EXERCISE

IN A EMPTY SPACE, CREATE A SENSE OF FLOW AND DEPTH BY VISUALLY CREATING BOXES IN PERSPECTIVE.



THE 2 POINT PERSPECTIVE

- OVERLAP YOUR SHAPES.
- PUSH SCALE
- TURN/ROTATE YOUR BOXES.



LINE OF ACTION.

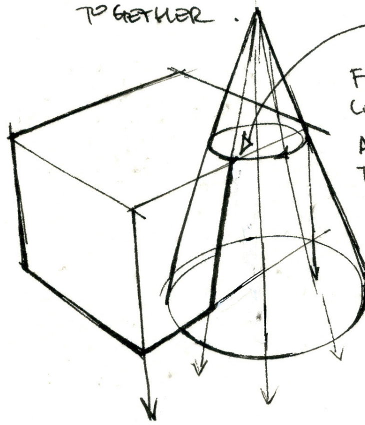
PUSH LINE WEIGHT TO THE THE FOREGROUND SHAPES.

THE LINE WEIGHT CAN CREATE A SENSE OF FOCUS, AND SEPERATE THE SHAPES FOR CLARITY.

FORM RELATIONSHIPS.

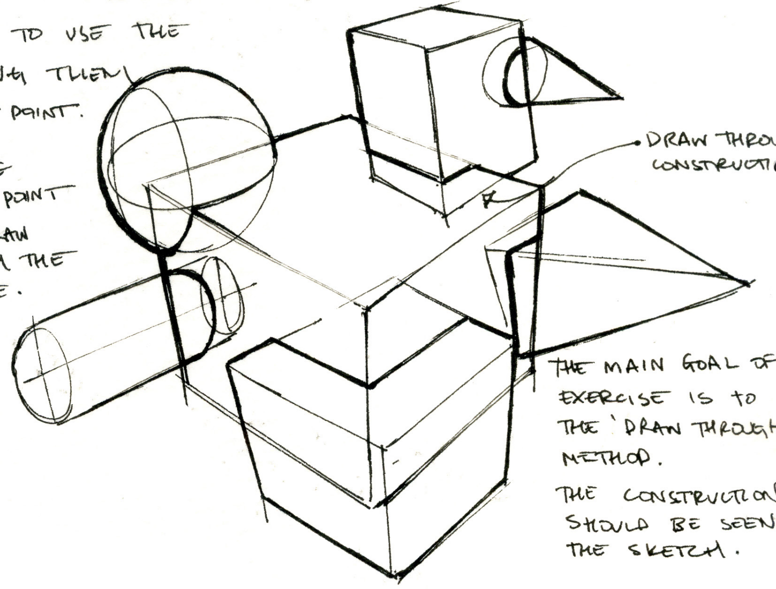
OVERLAP, INTERLOCK, SEPERATION, ADDITION, AND SUBTRACTION.

THE BEGINNINGS OF SHAPE CONSTRUCTION START BY KNOWING HOW TO USE THE CORE SHAPES AND PUTTING THEM TOGETHER.



CONTACT POINT.

FIND THE CONTACT POINT AND DRAW THROUGH THE SHAPE.



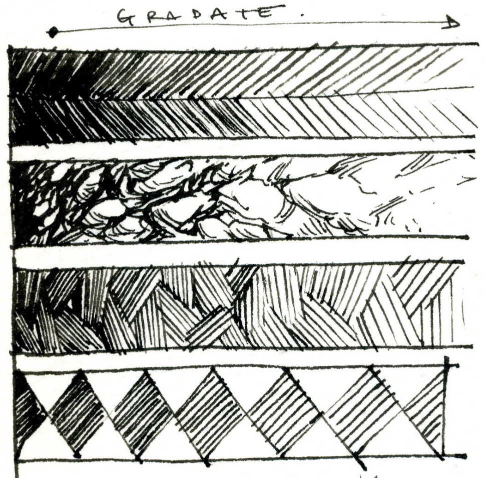
DRAW THROUGH CONSTRUCTION

THE MAIN GOAL OF THIS EXERCISE IS TO APPLY THE 'DRAW THROUGH' METHOD.

THE CONSTRUCTION LINES SHOULD BE SEEN IN THE SKETCH.

PEN MAN SHIP

TEXTURE . CROSS HATCHING . PATTERN



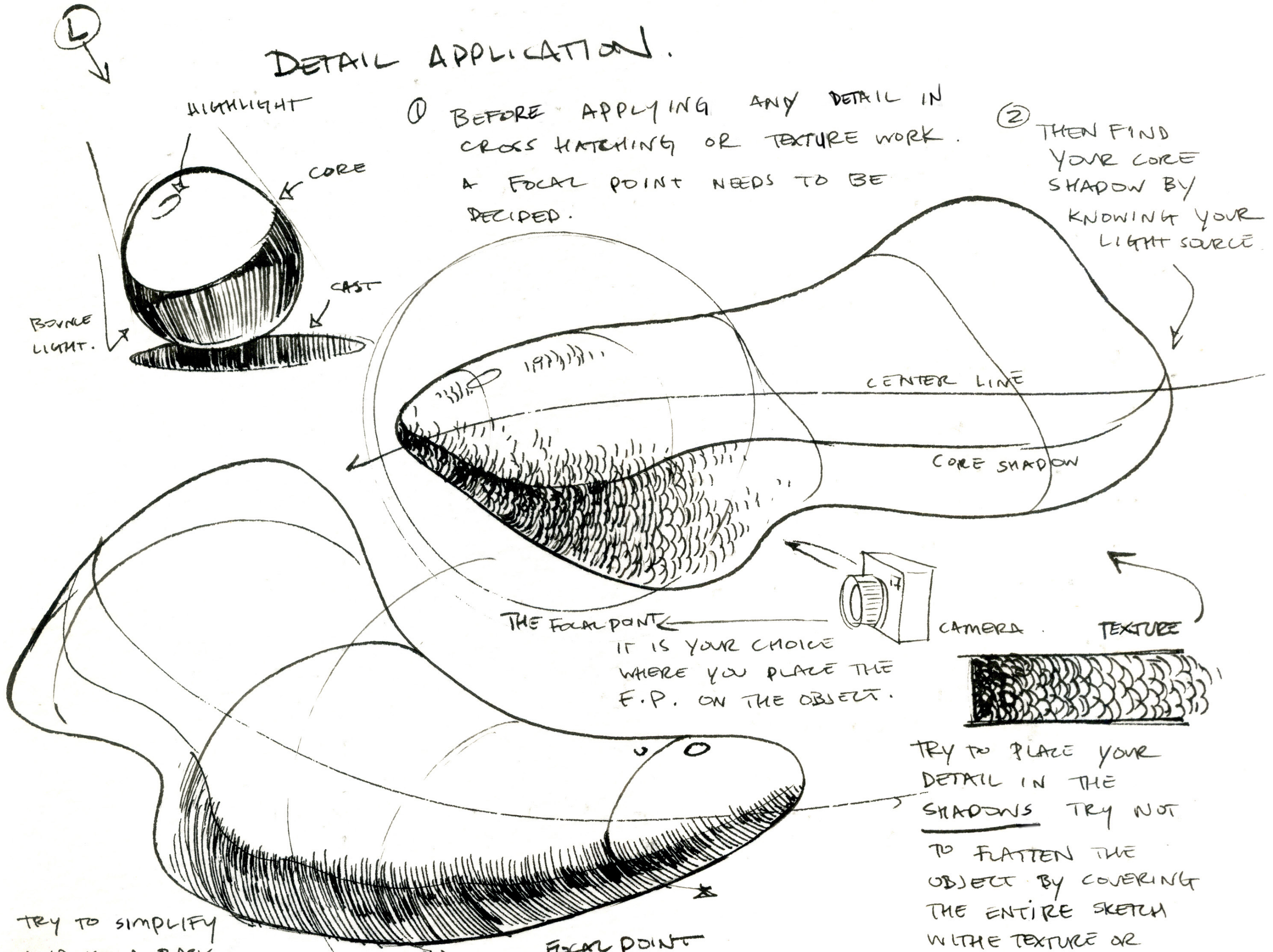
*PUSH YOUR DARKS.

THERE ARE MANY DIFFERENT SURFACES THAT WILL BE ENCOUNTERED. WHETHER SMOOTH OR HEAVILY TEXTURED.

BUILDING MILEAGE IN BEING ABLE TO DETAIL AND INDICATE INFORMATION IS EASILY PRACTICED ON A FLAT 2 DIMENSIONAL STRIP.

- PUSH YOUR GRADATION OF VALUE.
- CONTRASTS NOT ONLY JUST IN VALUE, BUT ALSO SCALE, PATTERN, AND COMPLEXITY SHOULD BE EXPLORED.

DETAIL APPLICATION.



① BEFORE APPLYING ANY DETAIL IN CROSS HATCHING OR TEXTURE WORK. A FOCAL POINT NEEDS TO BE DECIDED.

② THEN FIND YOUR CORE SHADOW BY KNOWING YOUR LIGHT SOURCE

THE FOCAL POINT

IT IS YOUR CHOICE WHERE YOU PLACE THE F.P. ON THE OBJECT.

TRY TO PLACE YOUR DETAIL IN THE SHADOWS TRY NOT TO FLATTEN THE OBJECT BY COVERING THE ENTIRE SKETCH WITHE TEXTURE OR CROSS HATCH.

TRY TO SIMPLIFY AND USE A BASIC DETAIL INDICATOR. TRY FOLLOWING THE CONTOURS WITH A CROSSHATCH.

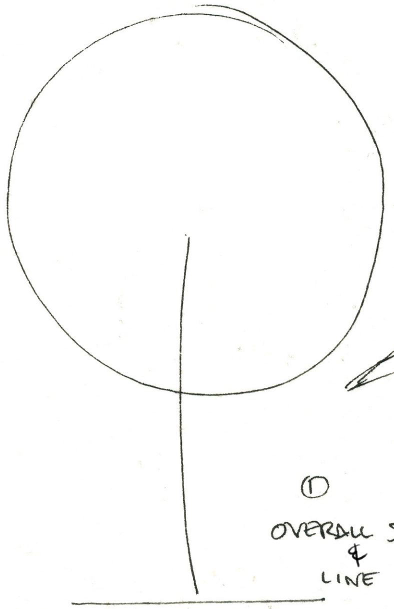
PLANTS

BOTANY

THE PLANT STRUCTURE

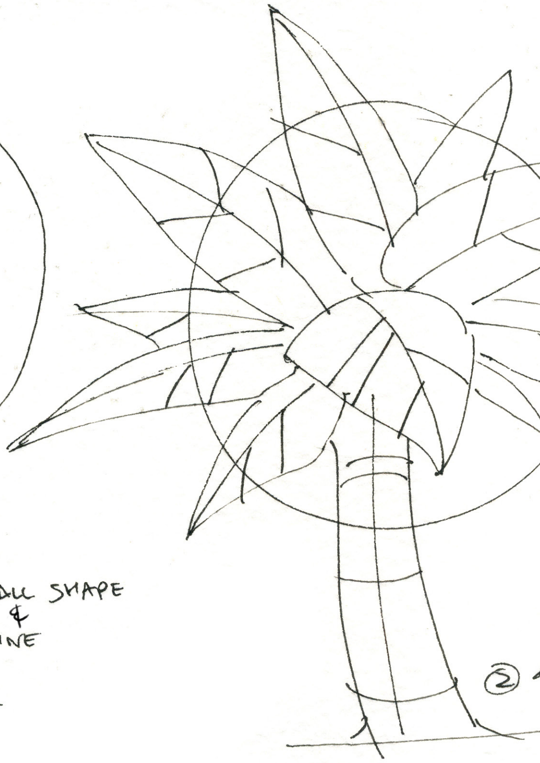
PLANT STRUCTURES CAN BE SLIGHTLY FORGIVING IN THE SENSE THAT THE RULES OF PROPORTION CAN BE TESTED.

DRAWING PLANTS IS MORE OF A TEST ON BEING ABLE TO SEE THE SIMPLE FORMS THROUGH ALL THE NOISE OF INFORMATION.



① OVERALL SHAPE & LINE

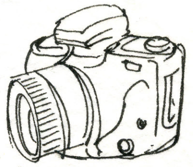
TASMANIAN FERN TREE



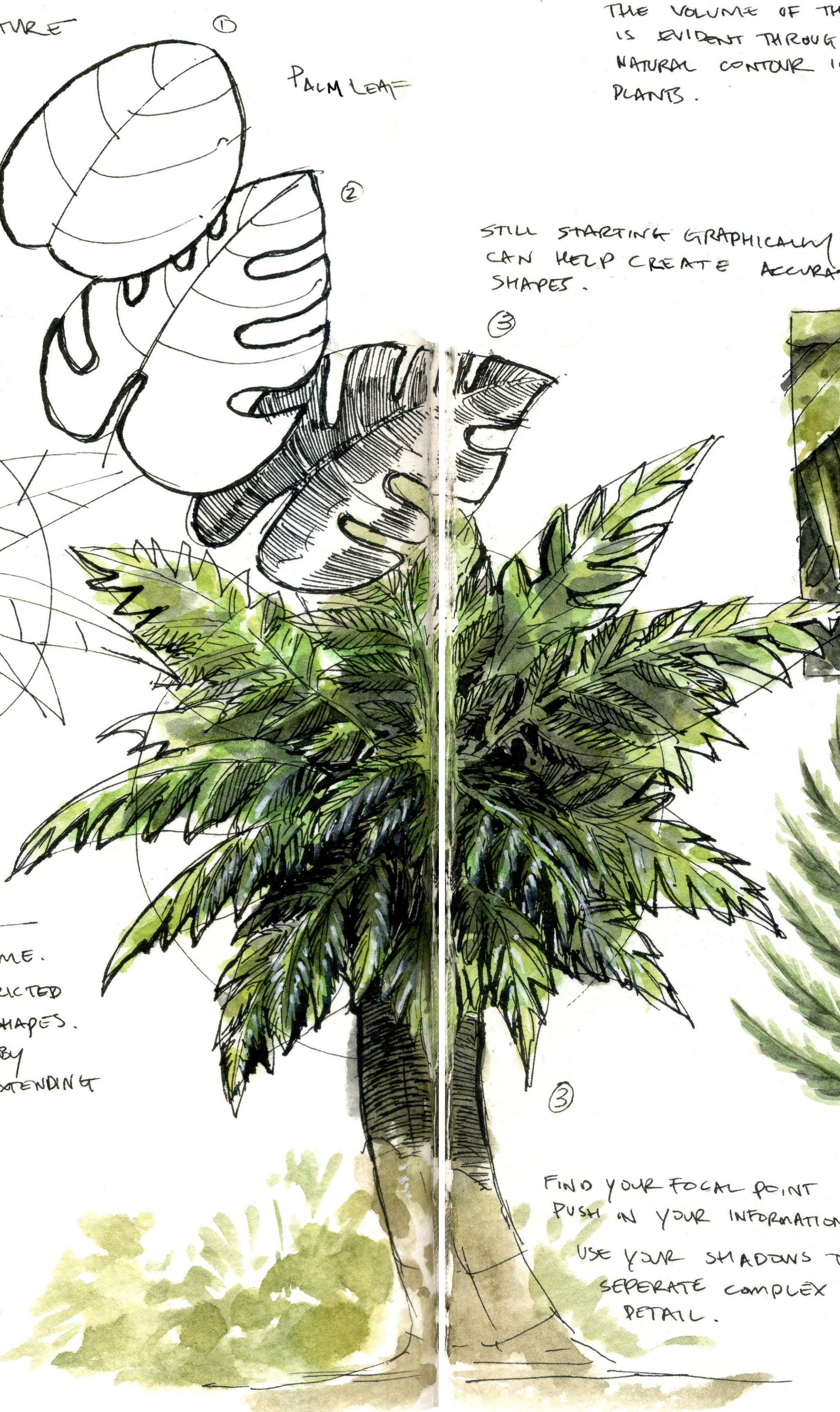
② FORM AND VOLUME.

NEVER FEEL RESTRICTED BY YOUR INITIAL SHAPES. YOU CAN ADJUST BY PUSHING IN OR EXTENDING OUT.

IN OBSERVATIONAL STUDY, TRY NOT TO COPY WHAT IS IN FRONT OF YOU. USE THIS PROCESS TO HELP YOUR SKILL IN INTERPRETATION. YOU CAN EDIT AND ALTER THE IMAGE AS LONG AS YOU STAY FAITHFUL TO THE ESSENCE OF THE FORMS.



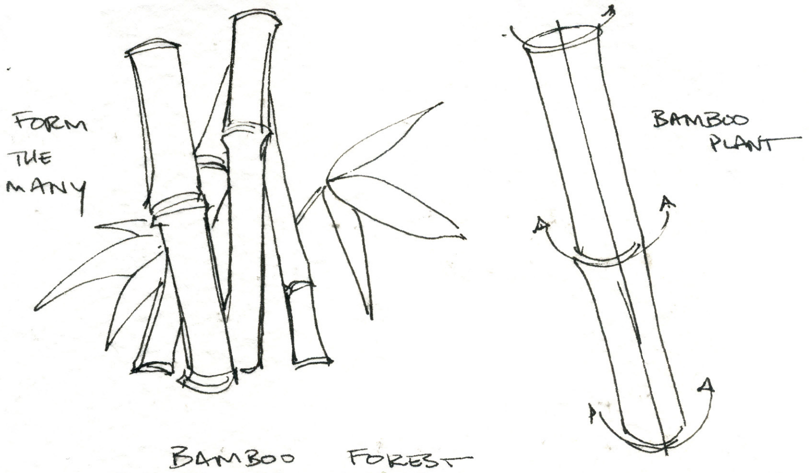
* YOU ARE NOT A CAMERA.



FIND YOUR FOCAL POINT
PUSH IN YOUR INFORMATION.
USE YOUR SHADOWS TO SEPERATE COMPLEX DETAIL.

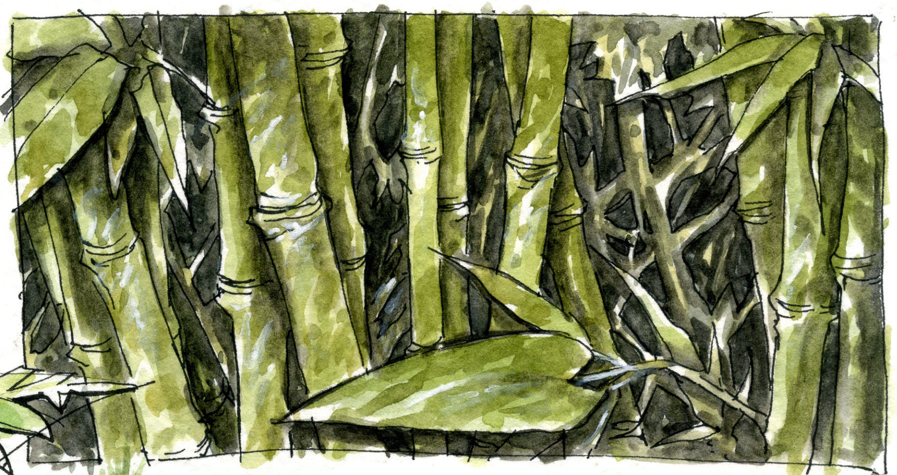
THE NATURAL CONTOUR.

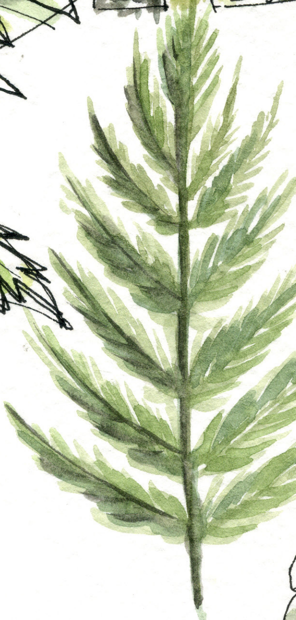
THE VOLUME OF THE FORM IS EVIDENT THROUGH THE NATURAL CONTOUR IN MANY PLANTS.



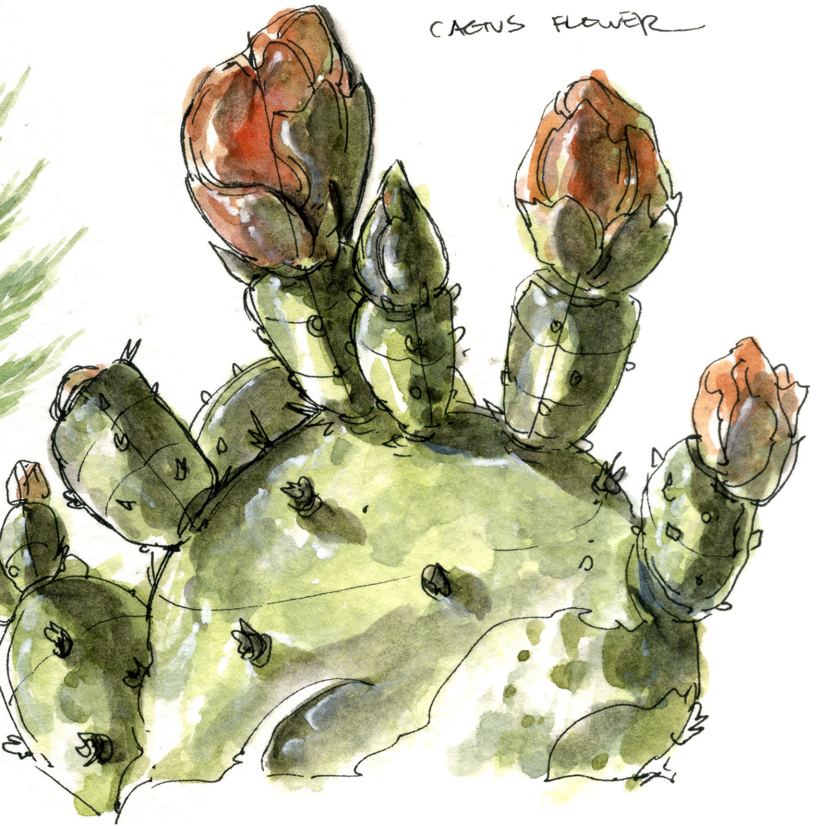
STILL STARTING GRAPHICALLY CAN HELP CREATE ACCURATE SHAPES.

BAMBOO FOREST



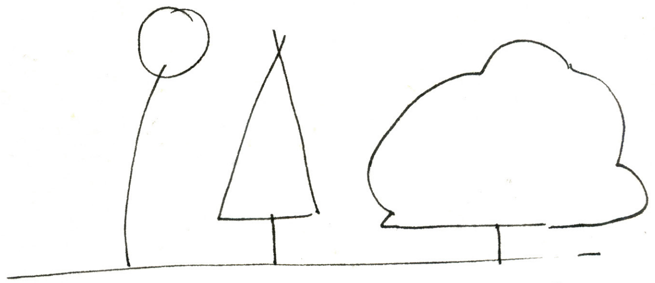


CACTUS FLOWER

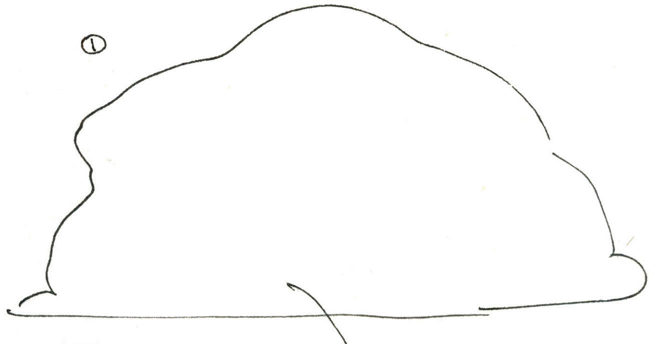


LARGE TREES CAN BE INTIMIDATING DUE TO THE LARGE SCALE AND IMMENSE AMOUNT OF DETAIL INFORMATION

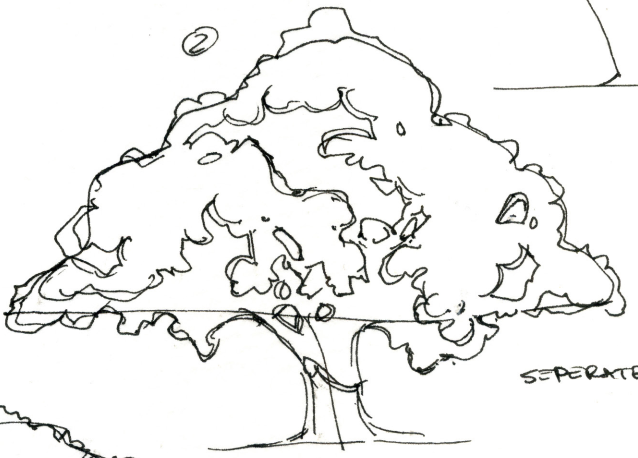
WHEN I APPROACH THIS SUBJECT MATTER, I MAKE SURE TO LOOK FOR THE SIMPLEST ROUTE IN COMMUNICATING THE SKETCH. IN TREES, DRAWING THEM GRAPHICALLY IN SHAPE AND SHADOW INDICATION, EASES THE AMOUNT OF THINGS TO BALANCE.



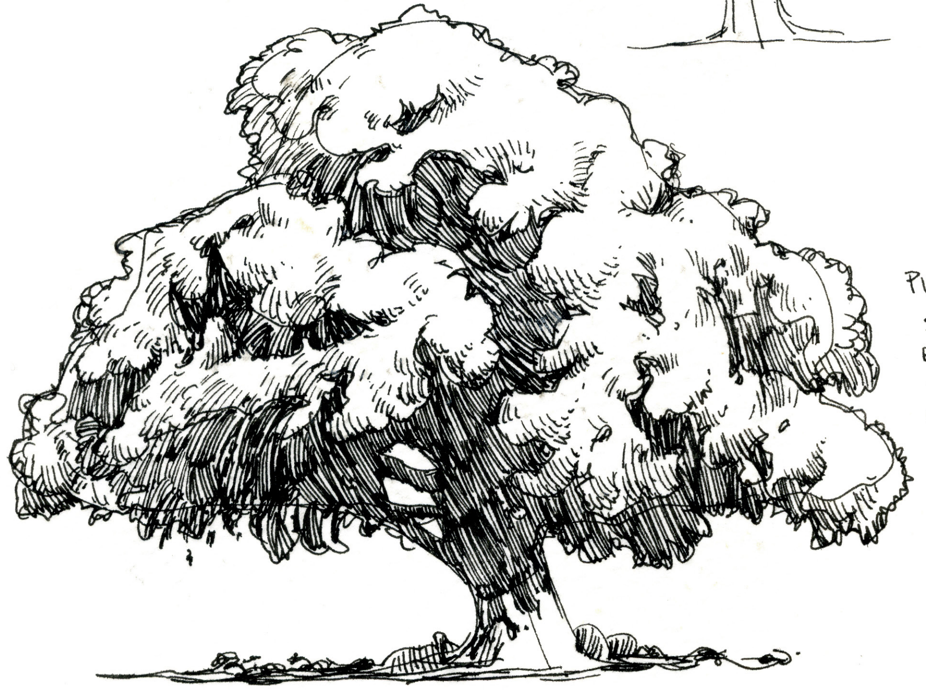
ICONIC TREE FORMS.



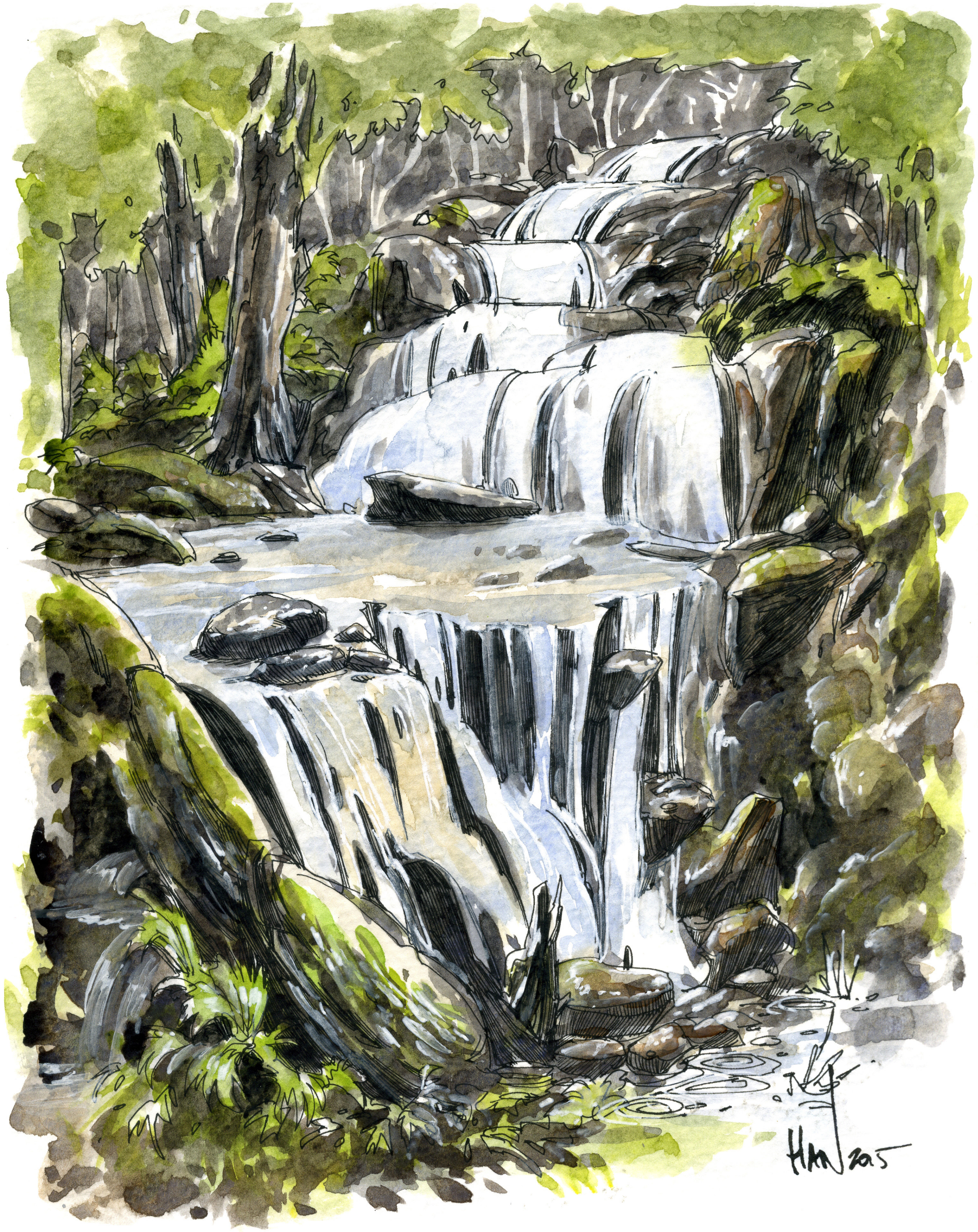
OAK TREE

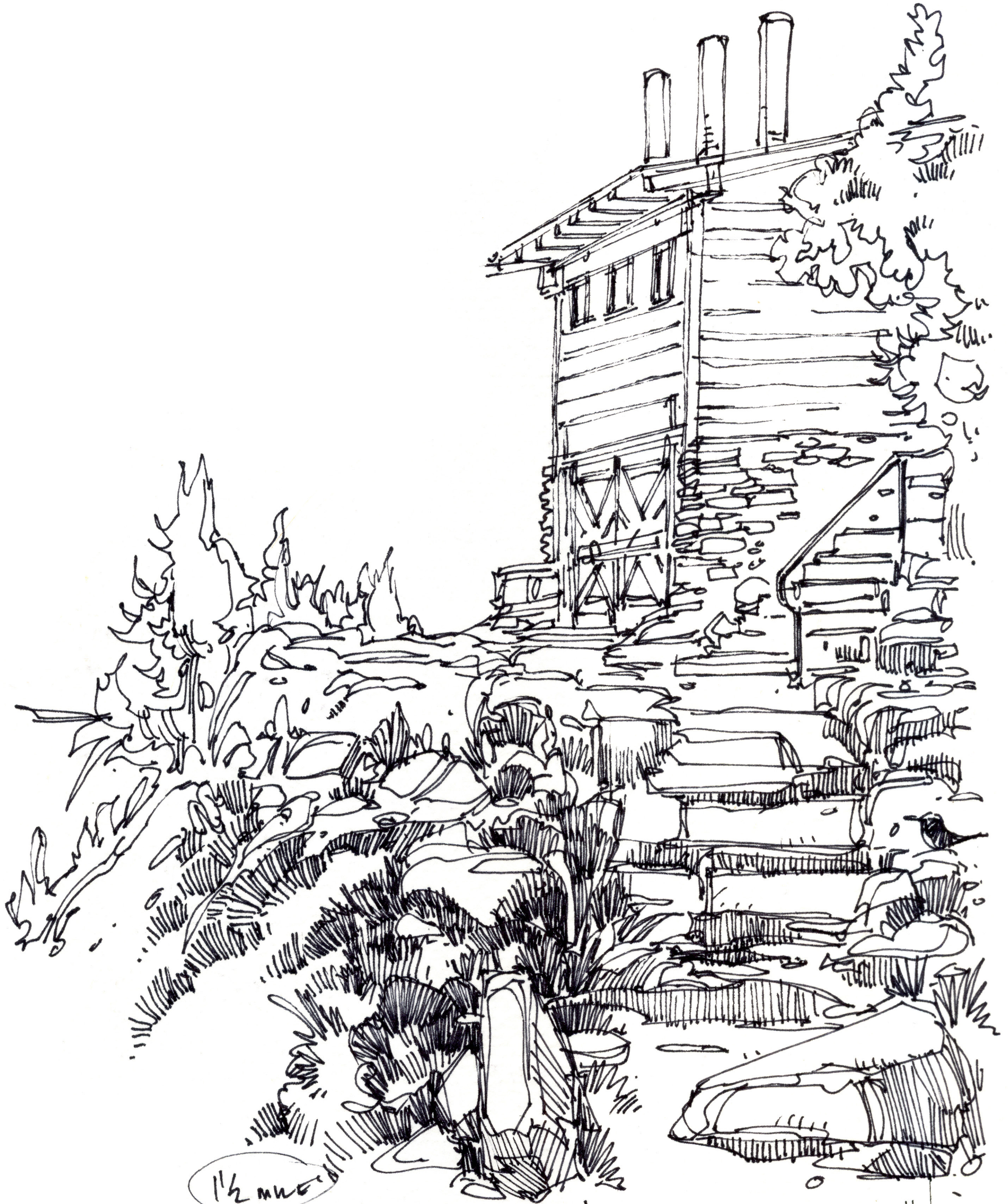


SEPERATE LIGHT AND SHADOW



PUSH CROSSHATCHING INTO THE SHADOW SIDE. BLEND THE EDGE OF THE SHADOWS OF THE FORM WITH THE LEAF INDICATION.

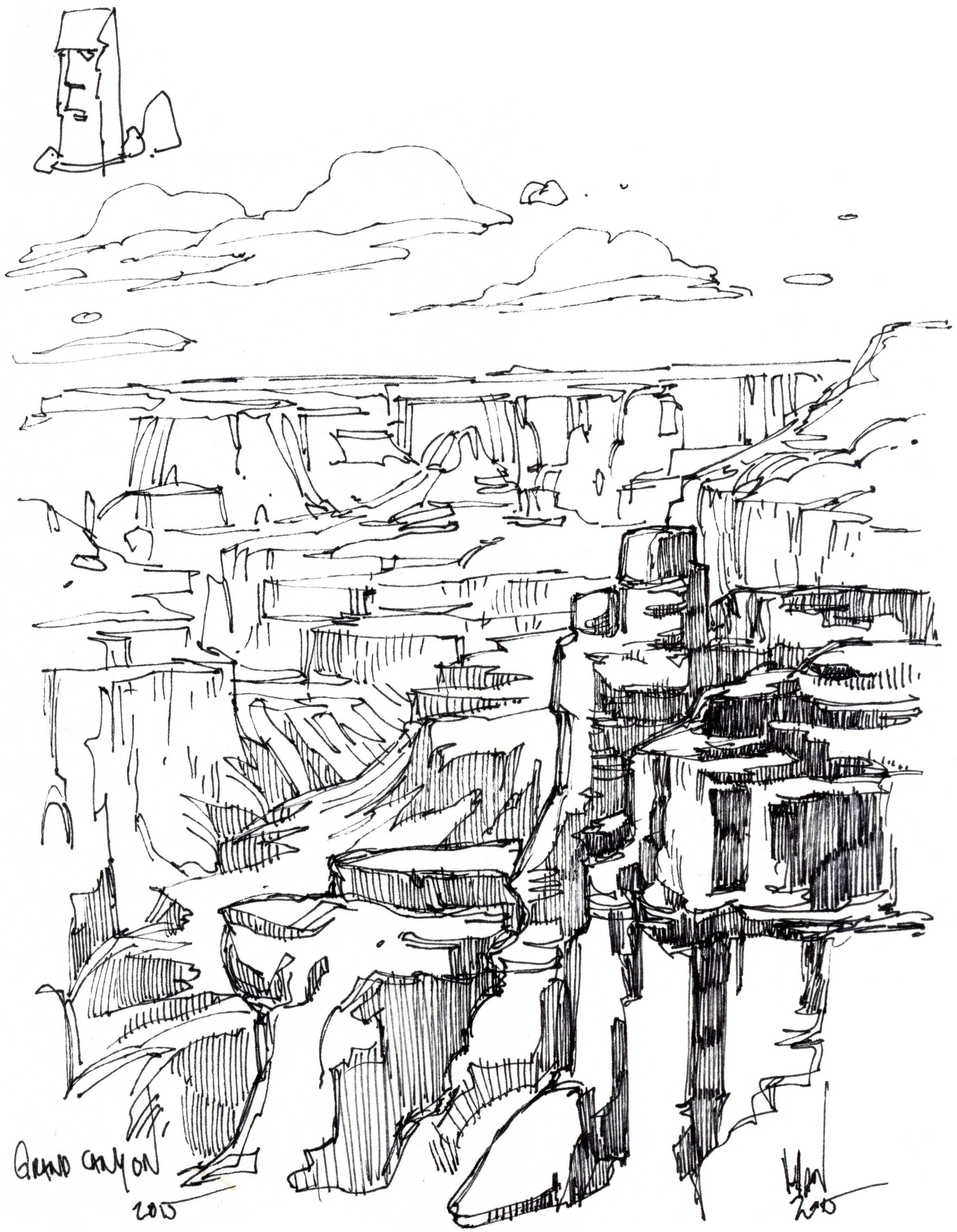




1½ MILE

BRIGHT ANGEL TRAIL.
GRAND CANYON

Han 2015



GRAND CANYON
2015

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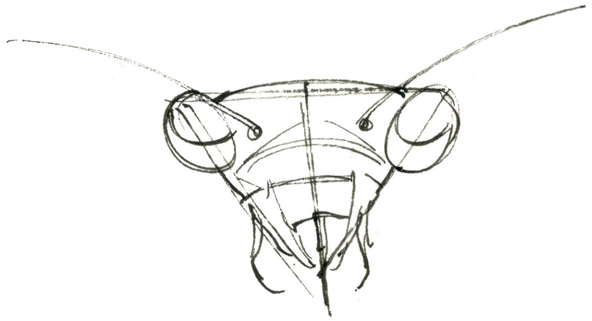
ENTOMOLOGY

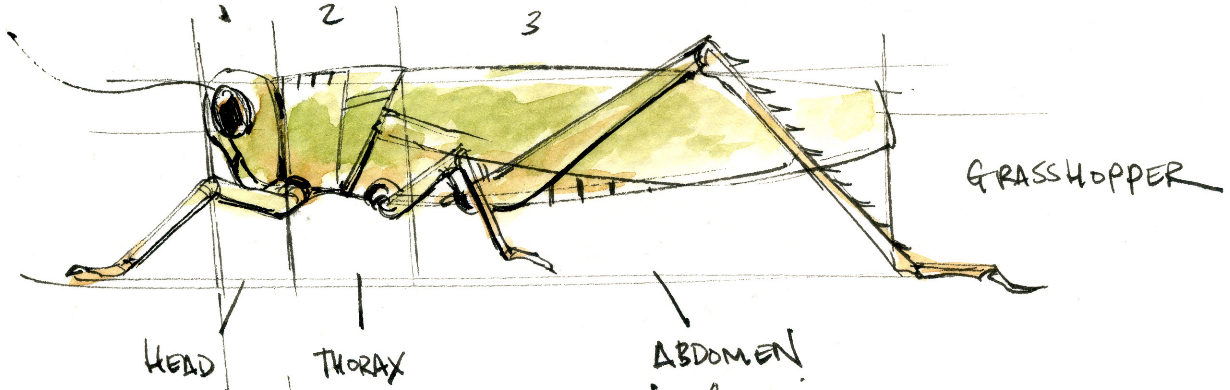


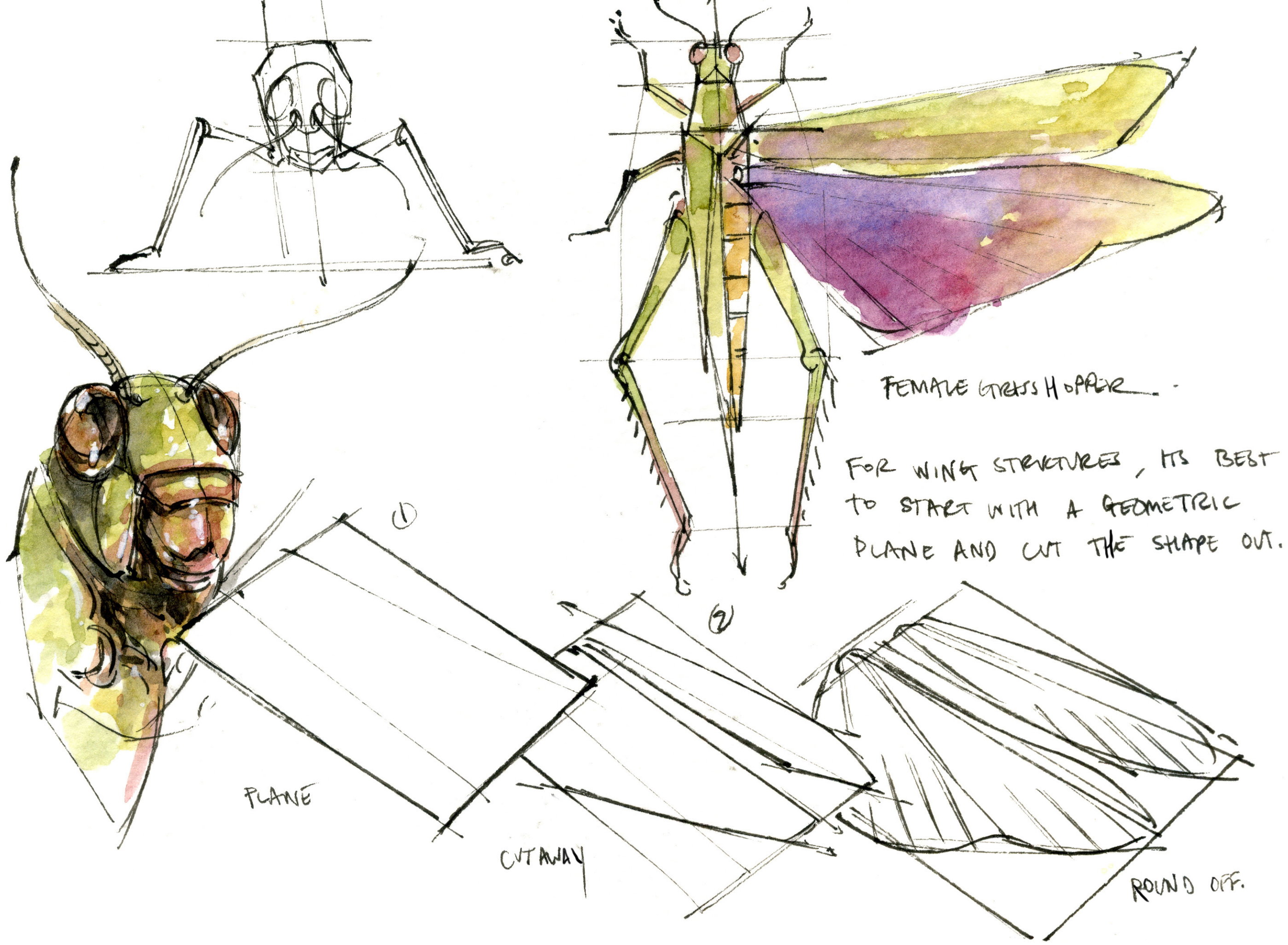
ENTOMOLOGY STUDY OF BUGS

THE BASIC SHAPE COMPOSITION OF ALL INSECTS ARE THE SAME. ONCE YOU KNOW THE ARCHETYPE, IT IS EASY TO UNDERSTAND WHAT TO LOOK FOR.

INSECTS ARE COMPOSED OF A HEAD, THORAX, ABDOMEN. MOST INSECTS ARE 6 LEGGED. HOWEVER THERE ARE EXCEPTIONS BUTTERFLY'S AND MANTIS'S HAVE FOUR LIMBS.

THE INSECT


1
2
3
GRASSHOPPER
HEAD
THORAX
ABDOMEN

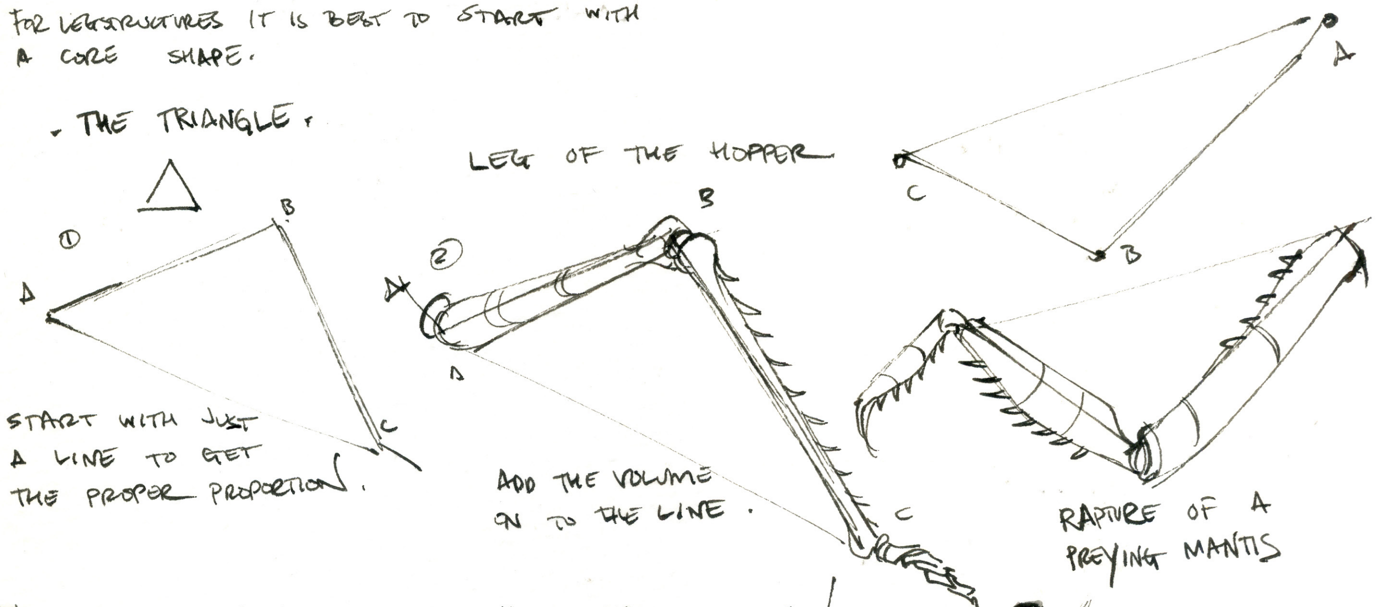

FEMALE GRASSHOPPER.

FOR WING STRUCTURES, ITS BEST TO START WITH A GEOMETRIC PLANE AND CUT THE SHAPE OUT.

①
②
PLANE
CUTAWAY
ROUND OFF.

FOR LEG STRUCTURES IT IS BEST TO START WITH A CORE SHAPE.

- THE TRIANGLE.

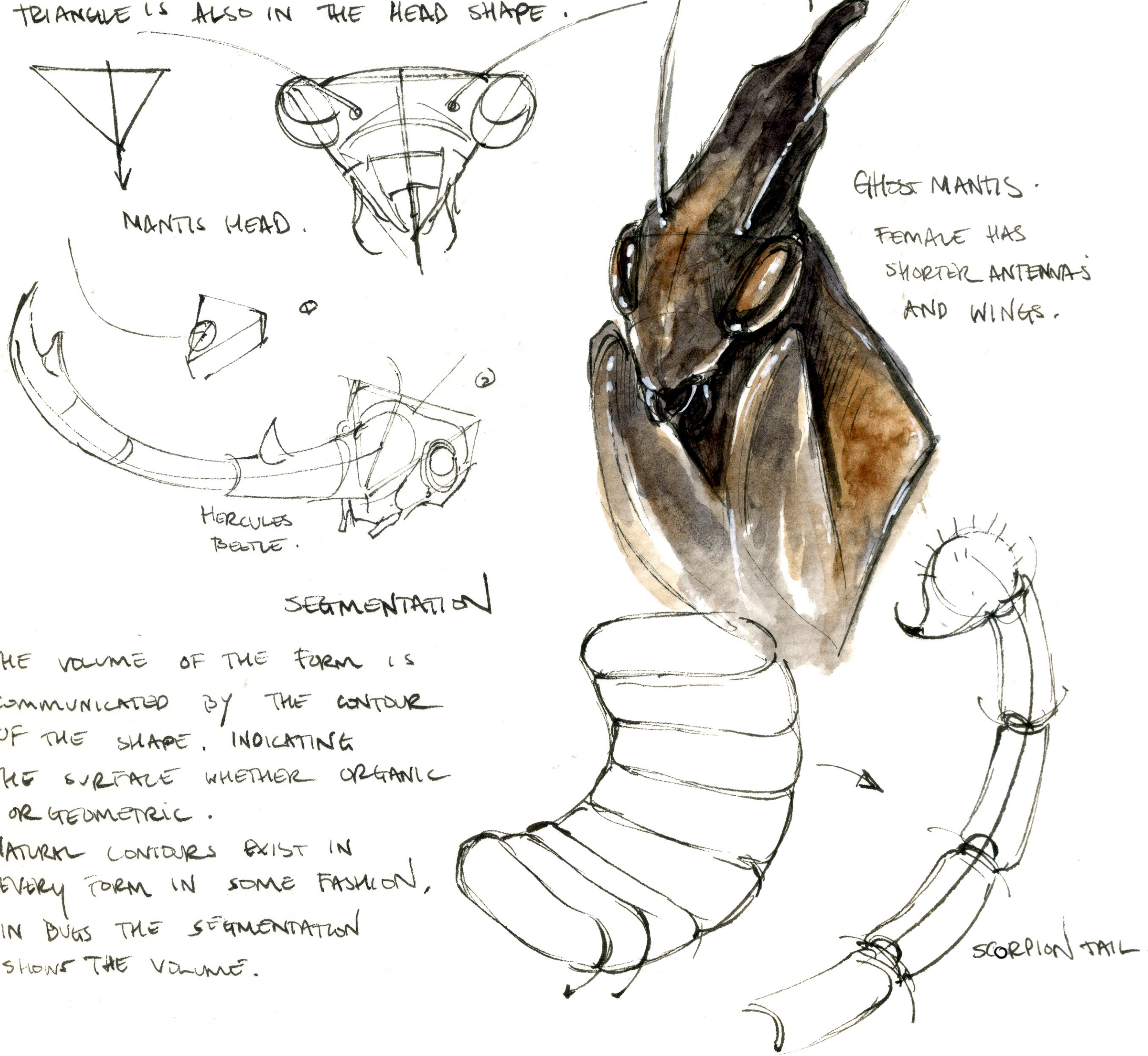

①
A
B
C
LEG OF THE HOPPER
②
A
B
C
A
B
C

START WITH JUST A LINE TO GET THE PROPER PROPORTION.

ADD THE VOLUME ON TO THE LINE.

RAPTURE OF A PREYING MANTIS

THE TRIANGLE IS ALSO IN THE HEAD SHAPE.

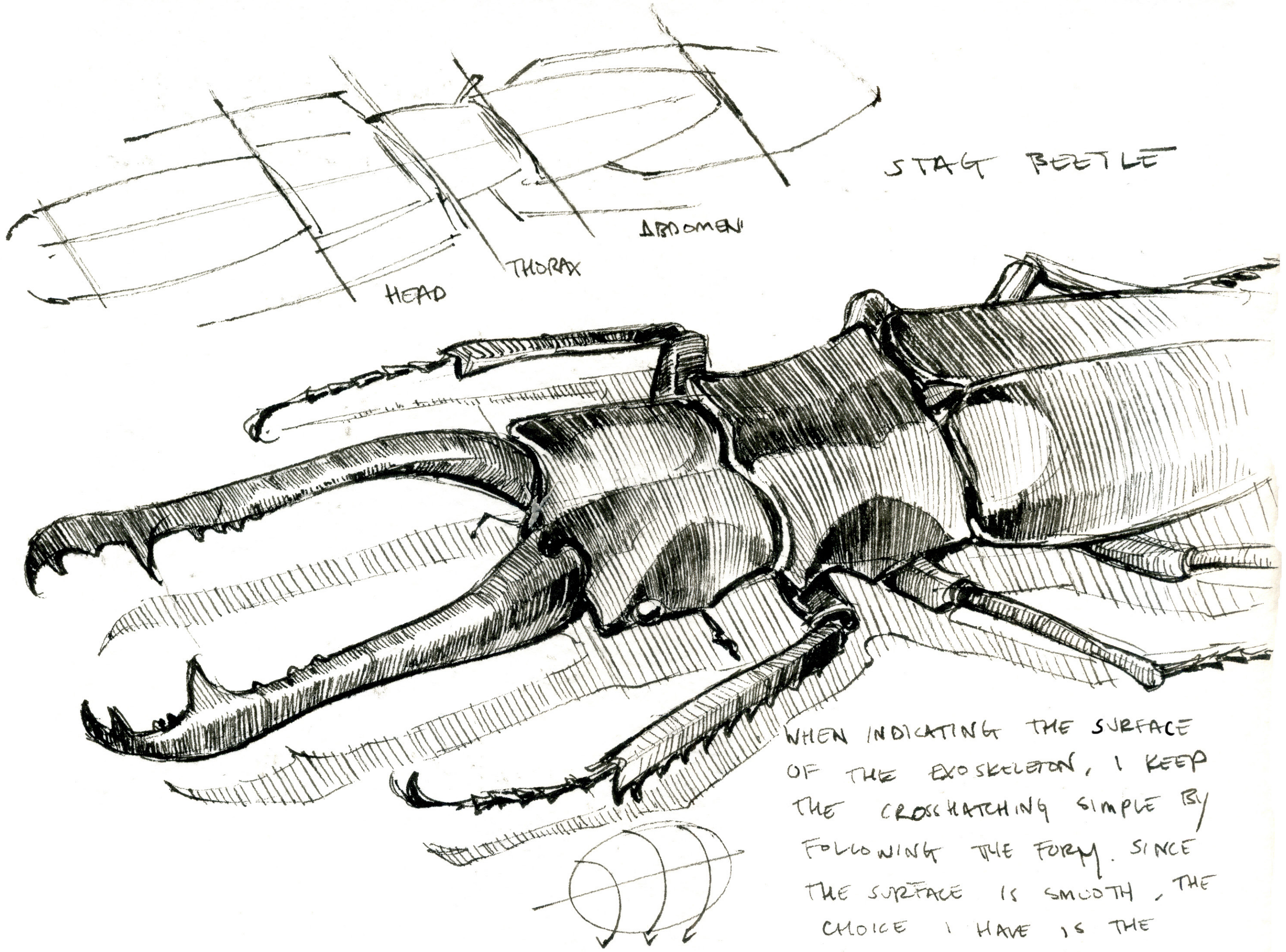

MANTIS HEAD.
①
②
HERCULES BEETLE.
SCORPION TAIL

GHOST MANTIS.

FEMALE HAS SHORTER ANTENNAS AND WINGS.

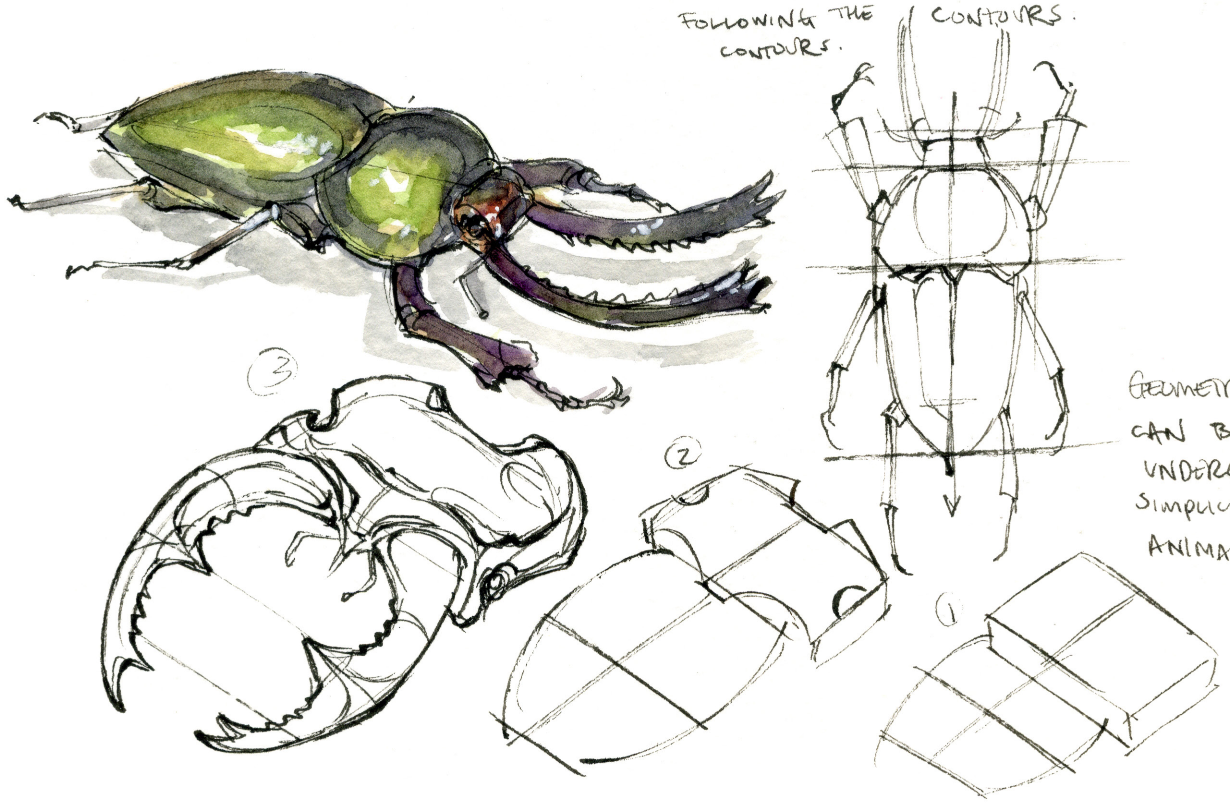
SEGMENTATION

THE VOLUME OF THE FORM IS COMMUNICATED BY THE CONTOUR OF THE SHAPE. INDICATING THE SURFACE WHETHER ORGANIC OR GEOMETRIC. NATURAL CONTOURS EXIST IN EVERY FORM IN SOME FASHION, IN BUGS THE SEGMENTATION SHOWS THE VOLUME.

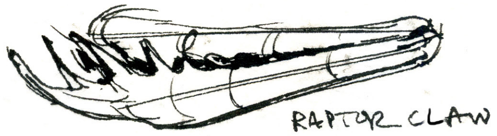

STAG BEETLE
HEAD
THORAX
ABDOMEN

WHEN INDICATING THE SURFACE OF THE EXOSKELETON, I KEEP THE CROSSHATCHING SIMPLE BY FOLLOWING THE FORM. SINCE THE SURFACE IS SMOOTH, THE CHOICE I HAVE IS THE CONTOURS.

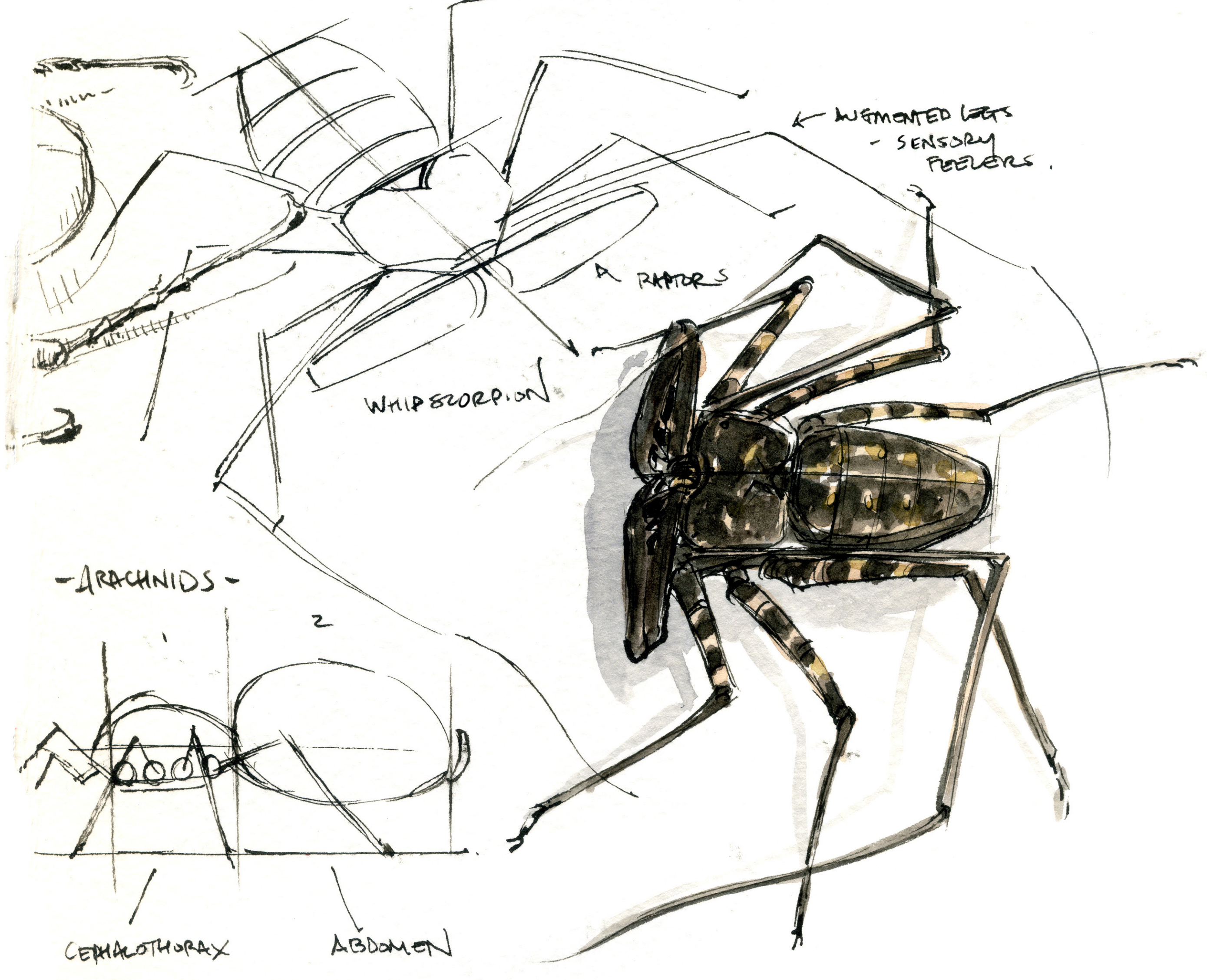
FOLLOWING THE CONTOURS.



GEOMETRIC FORMS CAN BE USEFUL IN UNDERSTANDING THE SIMPLICITY OF THE ANIMALS.

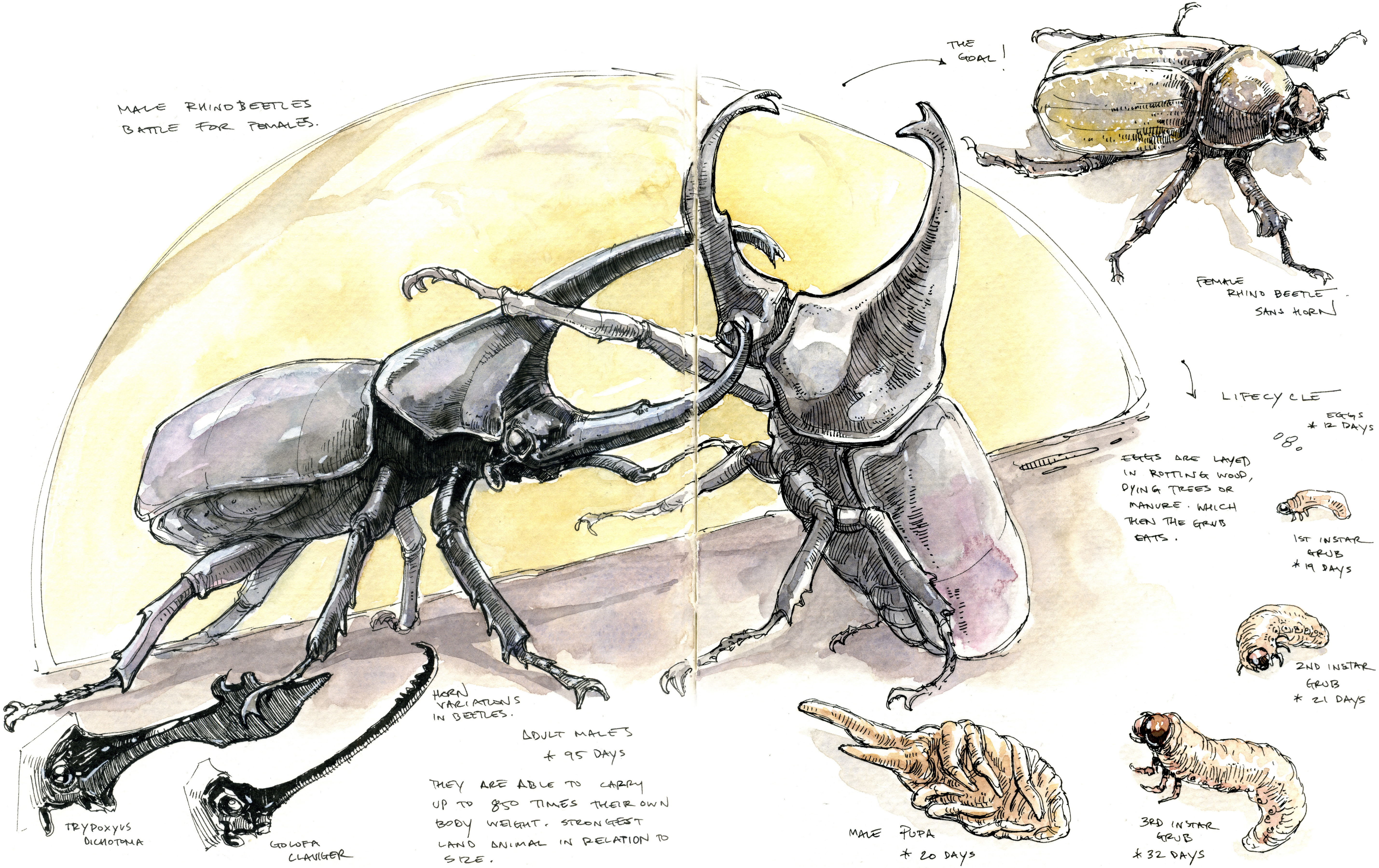


RAPTOR CLAW


← AUGMENTED LEGS
- SENSORY FEELERS.
A RAPTORS
WHIPSCORPION
-ARACHNIDS-
1
2
CEPHALOTHORAX
ABDOMEN

ARACHNIDS ARE COMPRISED OF TWO PARTS. THE HEAD AND THORAX SEEN IN INSECTS ARE FUSED TOGETHER AS A SINGLE SHAPE. A CEPHALOTHORAX IS SEEN NOT ONLY IN ARACHNIDS, BUT ALSO CERTAIN CRUSTACEANS.

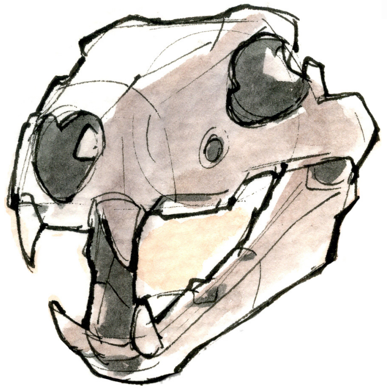
MALE RHINO BEETLES
BATTLE FOR FEMALES.


THE GOAL!
FEMALE
RHINO BEETLE
SANS HORN
LIFECYCLE
EGGS
* 12 DAYS
1ST INSTAR
GRUB
* 19 DAYS
2ND INSTAR
GRUB
* 21 DAYS
3RD INSTAR
GRUB
* 32 DAYS
MALE PUPA
* 20 DAYS
ADULT MALES
* 95 DAYS
HORN
VARIATIONS
IN BEETLES.
TRYPOXYUS
DICHOTOMA
GOLOFA
CLAVIGER

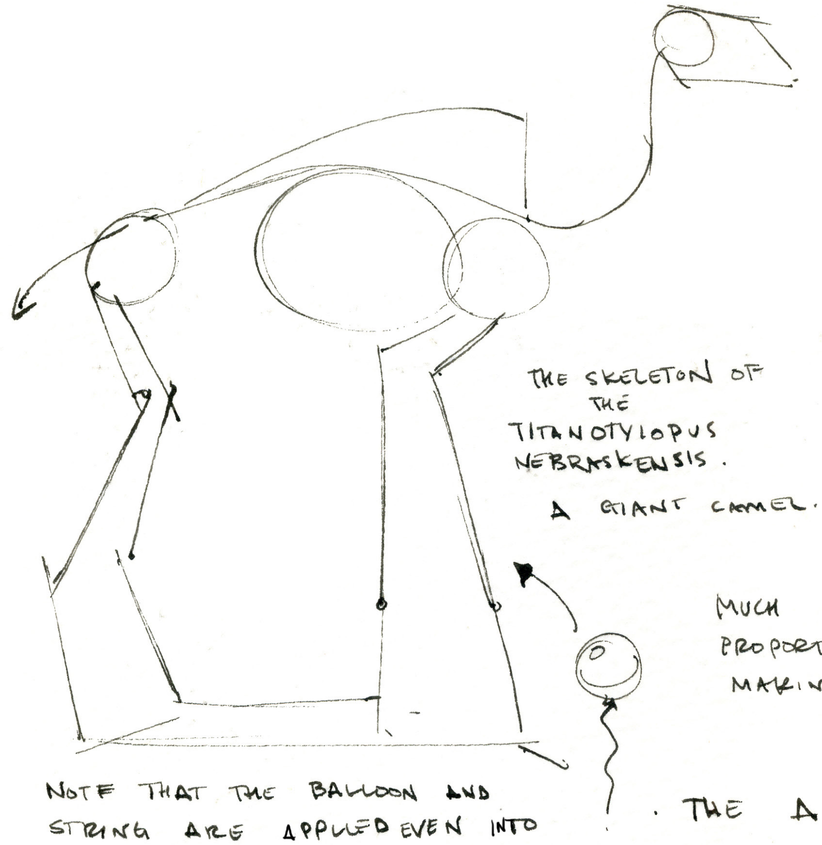
EGGS ARE LAYED IN ROTTING WOOD, DYING TREES OR MANURE. WHICH THEN THE GRUB EATS.

THEY ARE ABLE TO CARRY UP TO 850 TIMES THEIR OWN BODY WEIGHT. STRONGEST LAND ANIMAL IN RELATION TO SIZE.

BONE STRUCTURE



SKELETAL STRUCTURE



The skeleton of the Titanotylopus nebraskensis.

A giant camel.

Skeletal forms can be highly intimidating due to the complex amount of information.

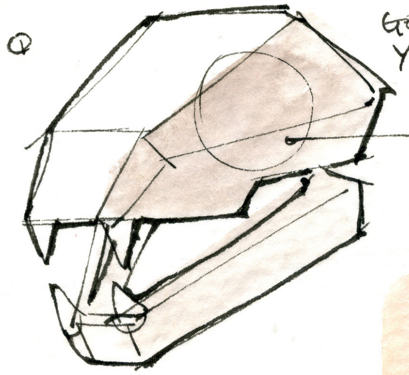
The goal should be about how to interpret that complexity into something that makes sense, but is also easy to approach.

Much like live animals, the proportion is crucial to making a successful sketch.

Note that the balloon and string are applied even into skeletons.

. THE APPROACH.

①



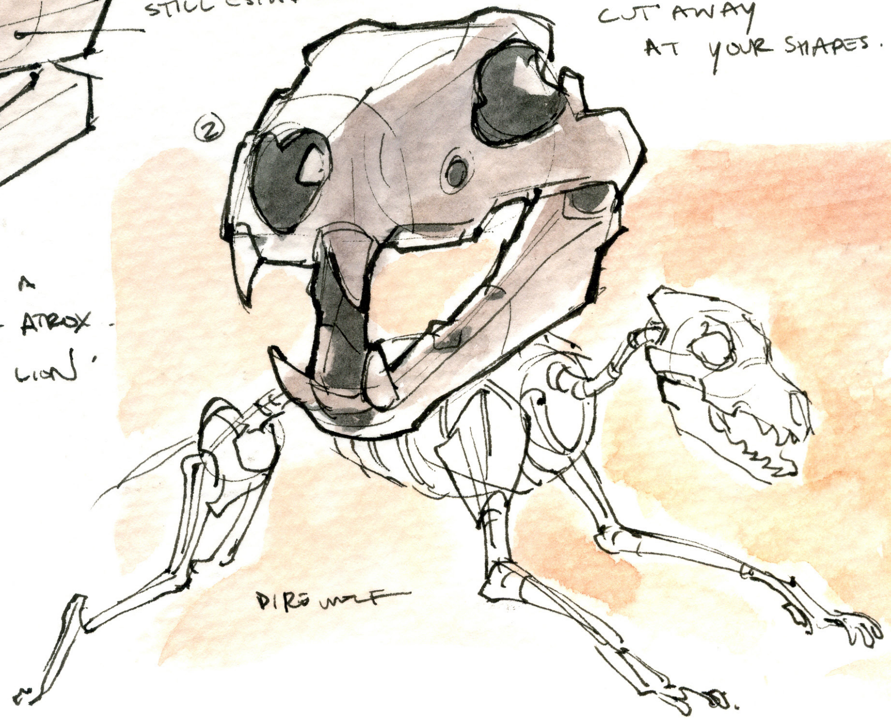
Geometric shapes are your best friend.

Still establish the cranium

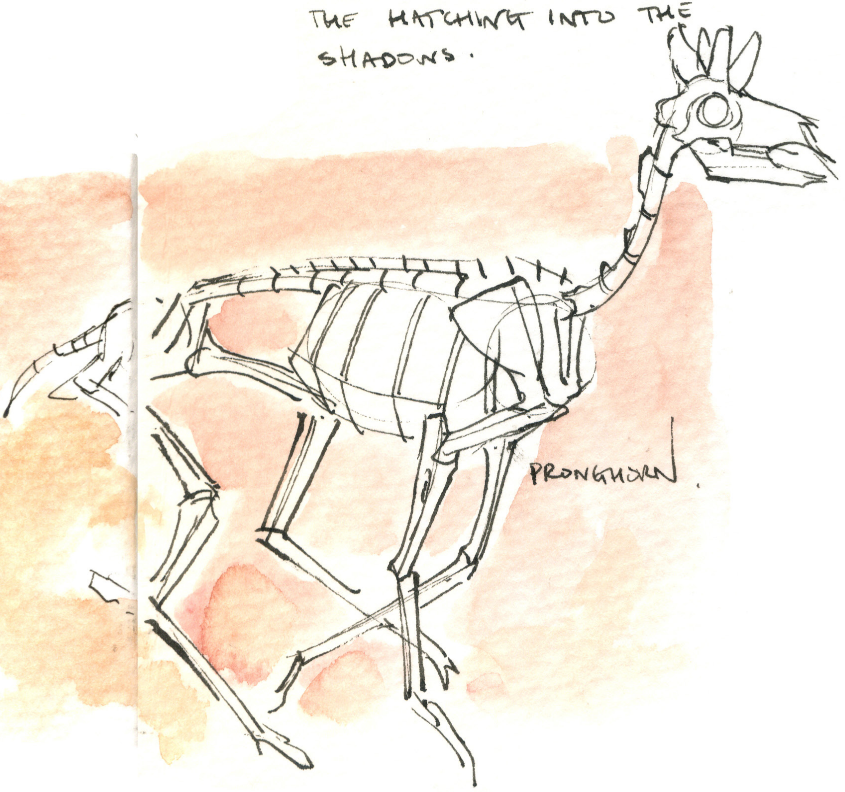
Skull of a Panthera atrox 'American lion'.

Cut away at your shapes.

②

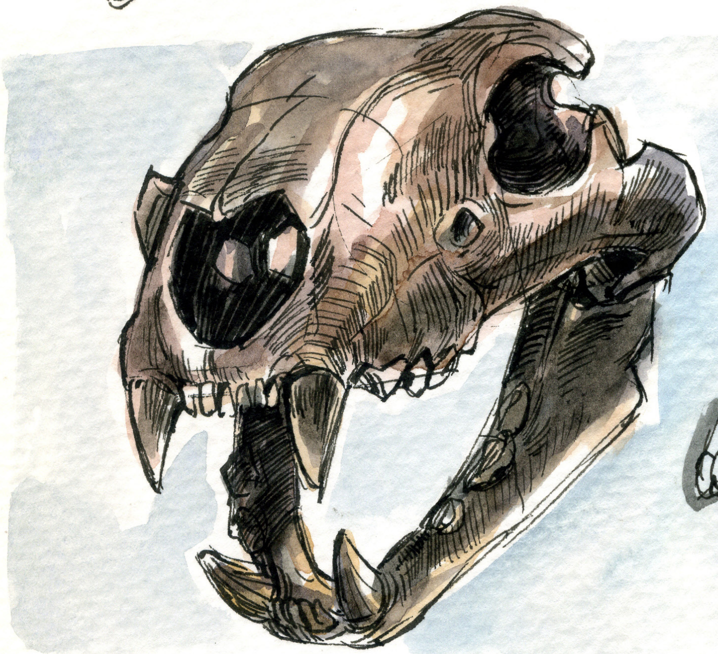


Dire wolf



Pronghorn.

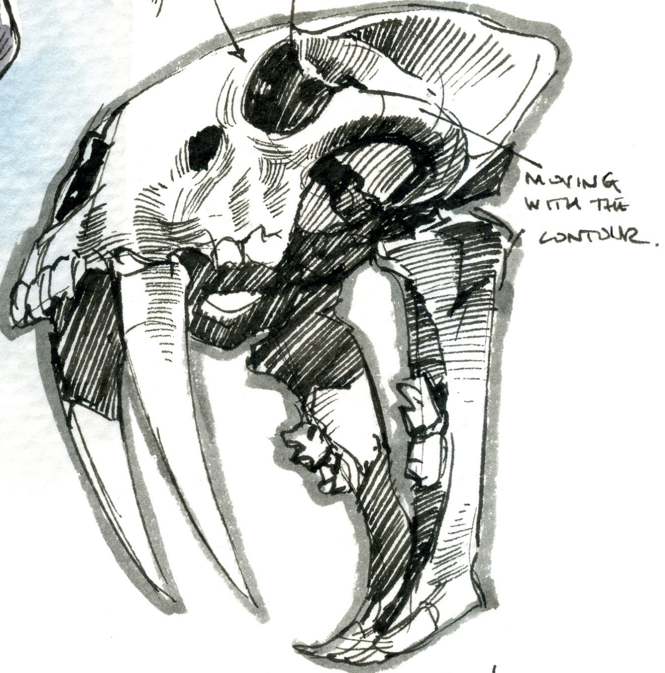
③



Cross hatching on bone will take mileage to understand the best approach.

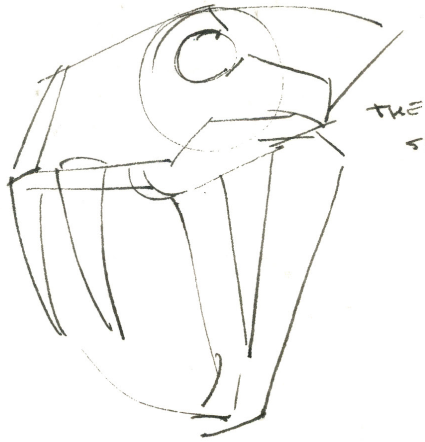
Essentially I am cross hatching around the features of this skull.

I still try to collect the hatching into the shadows.



Move the cross hatch.
Establish darks.
- Its doesn't matter which way you hatch to fill.
Moving with the contour.

Smilodon



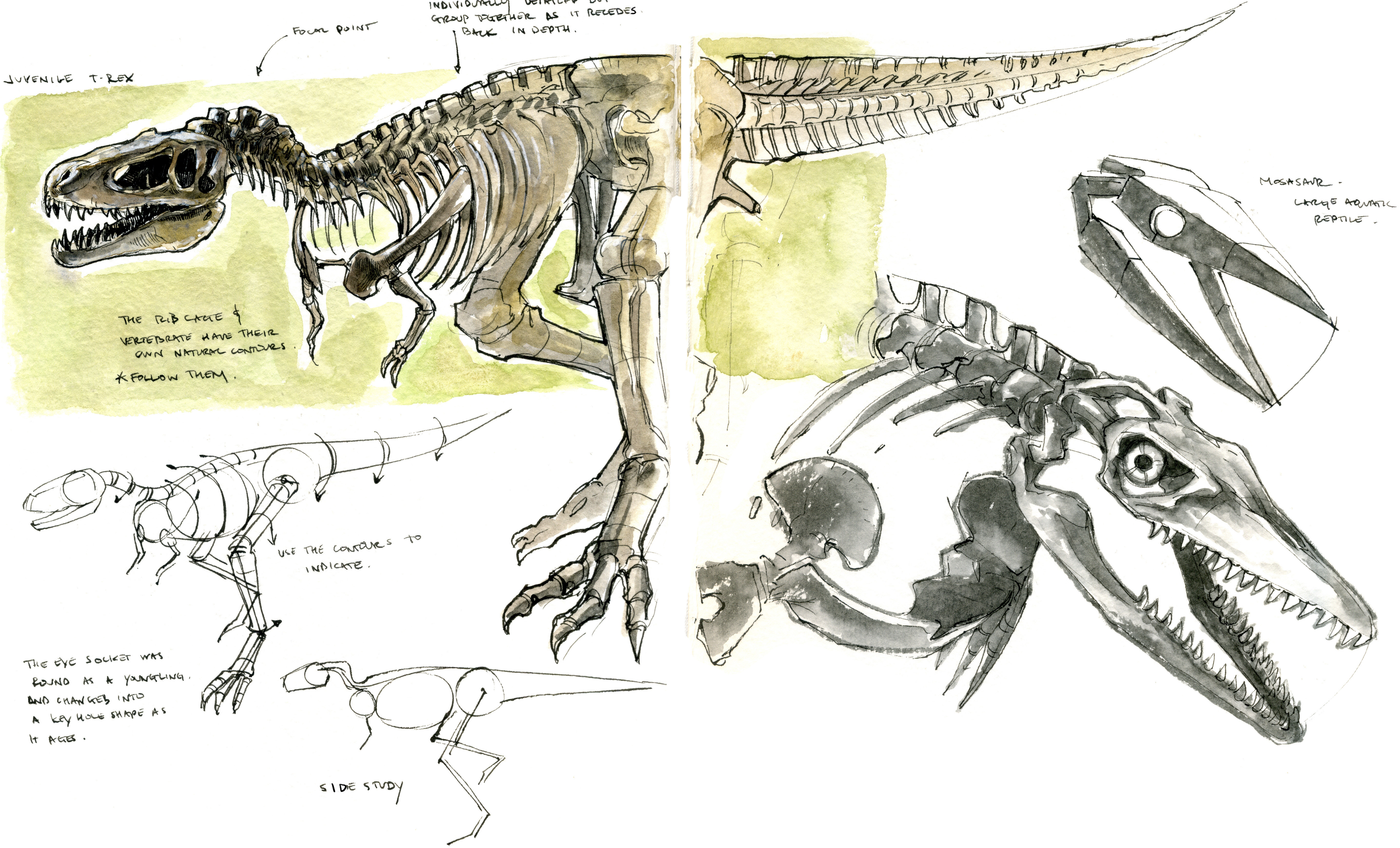
The basic geometric shapes.

When you move to the body structure of the skeleton, your contour lines will help the most in communicating the detail.

JUVENILE T-REX

FOCAL POINT

NOTE HOW THE RIBS ARE INDIVIDUALLY DETAILED BUT GROUP TOGETHER AS IT RECEDES BACK IN DEPTH.



THE RIB CAGE & VERTEBRATE HAVE THEIR OWN NATURAL CONTOURS.

*FOLLOW THEM.

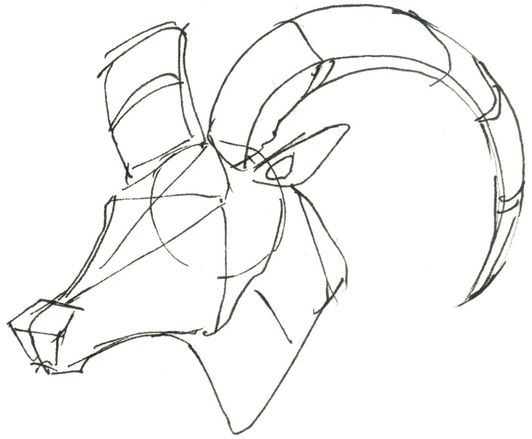
USE THE CONTOURS TO INDICATE.

THE EYE SOCKET WAS ROUND AS A YOUNGLING. AND CHANGED INTO A KEY HOLE SHAPE AS IT AGES.

SIDE STUDY

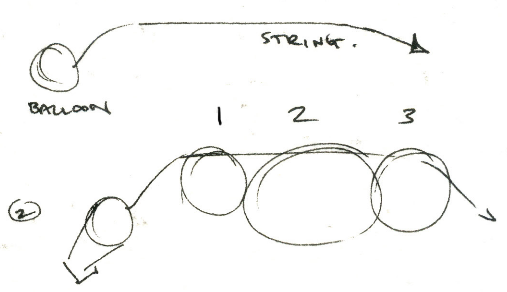
MOSASAUR - LARGE AQUATIC REPTILE.

LAND ANIMALS

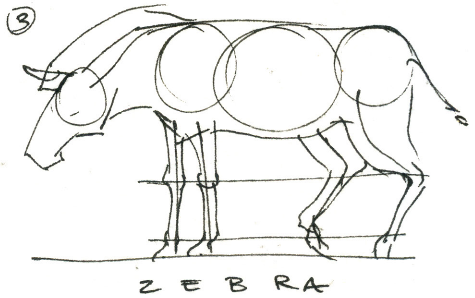


LAND ANIMALS

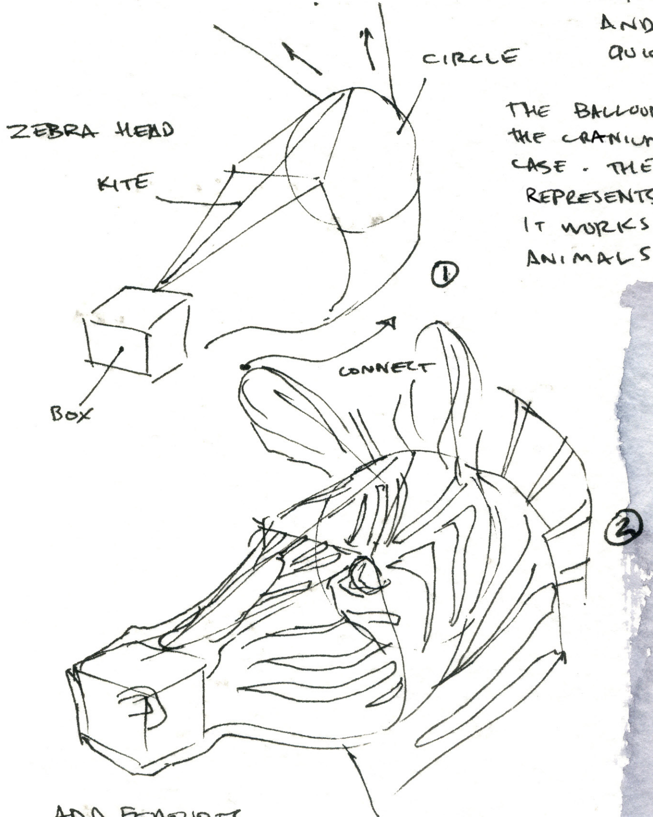
MOVEMENT IS THE ISSUE, TO BE ABLE TO DRAW FROM OBSERVATION WHILE THE SUBJECT IS MOVING, IS IN SIMPLICITY.


①
STRING.
BALLOON
1
2
3
②

THE BALLOON ON THE STRING METHOD CAPTURES GESTURE AND PROPORTION QUICKLY.

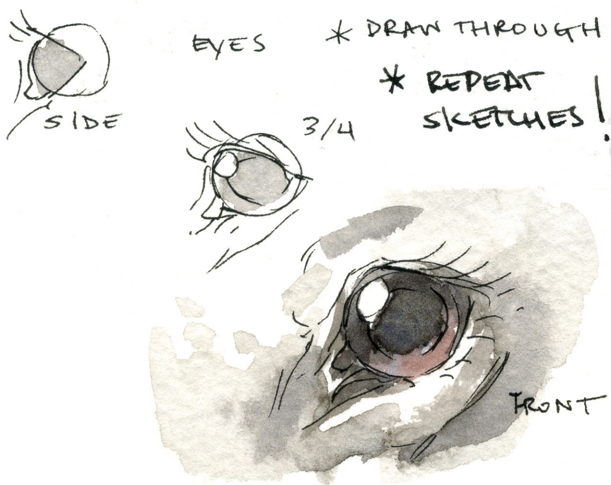


HOW SIMPLE CAN YOU MAKE IT?


CIRCLE
ZEBRA HEAD
KITE
①
BOX
CONNECT
②

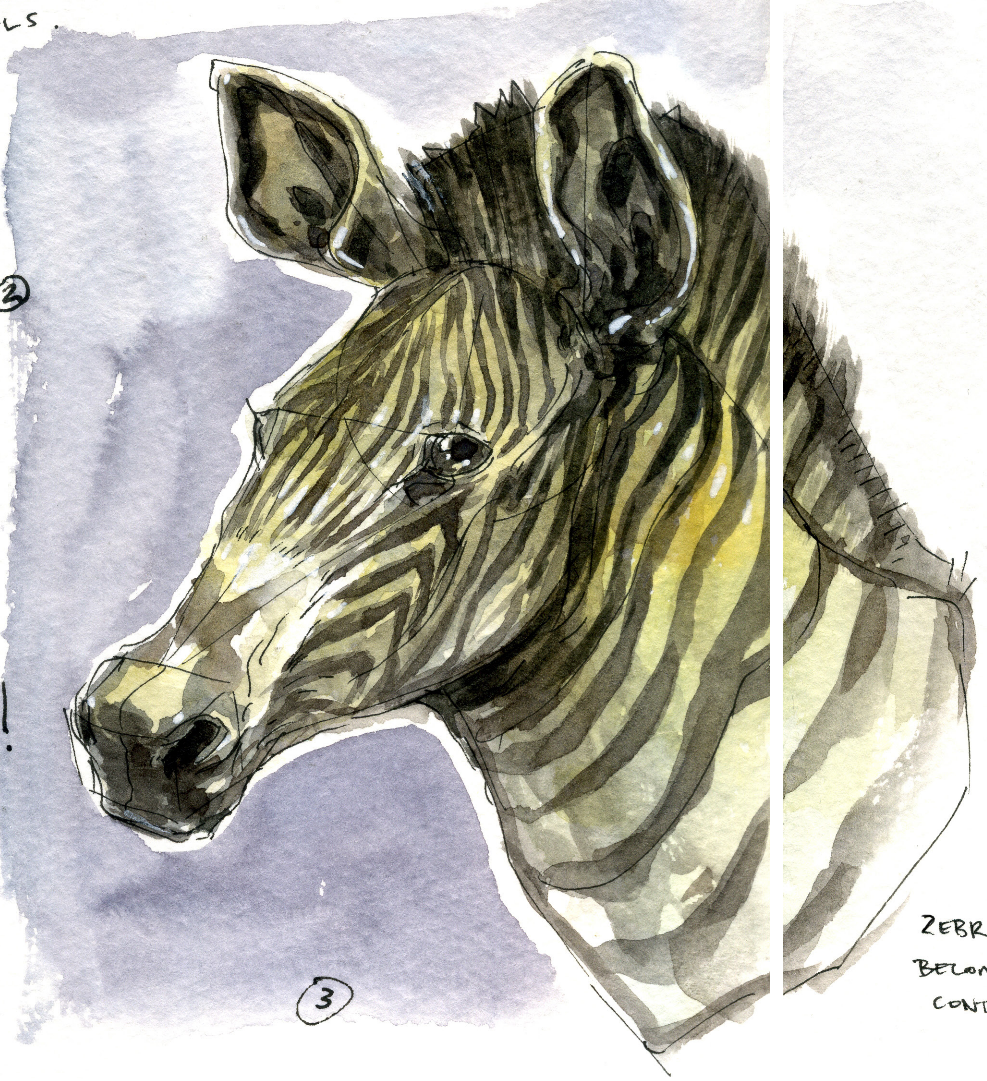
THE BALLOON REPRESENTS THE CRANIUM, OR BRAIN CASE. THE STRING REPRESENTS THE SPINE. IT WORKS ON ALL ANIMALS.

ADD FEATURES.


EYES
SIDE
3/4
FRONT

* DRAW THROUGH

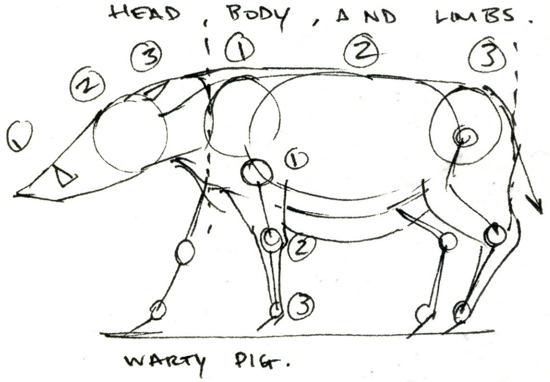
* REPEAT SKETCHES!!

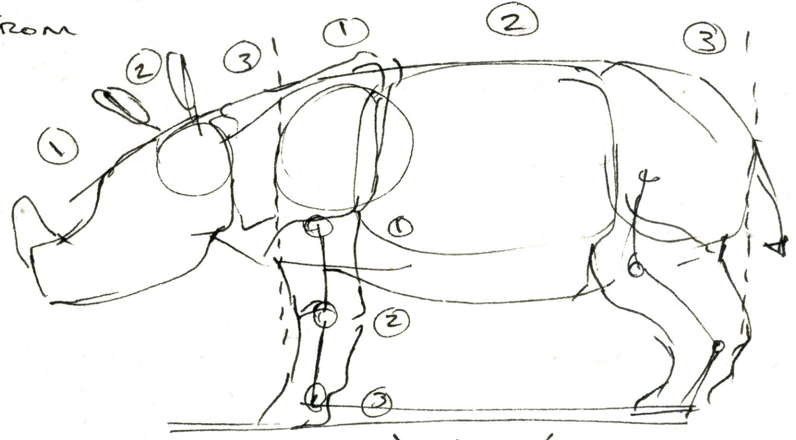


ZEBRA STRIPES BECOME THE NATURAL CONTOUR.

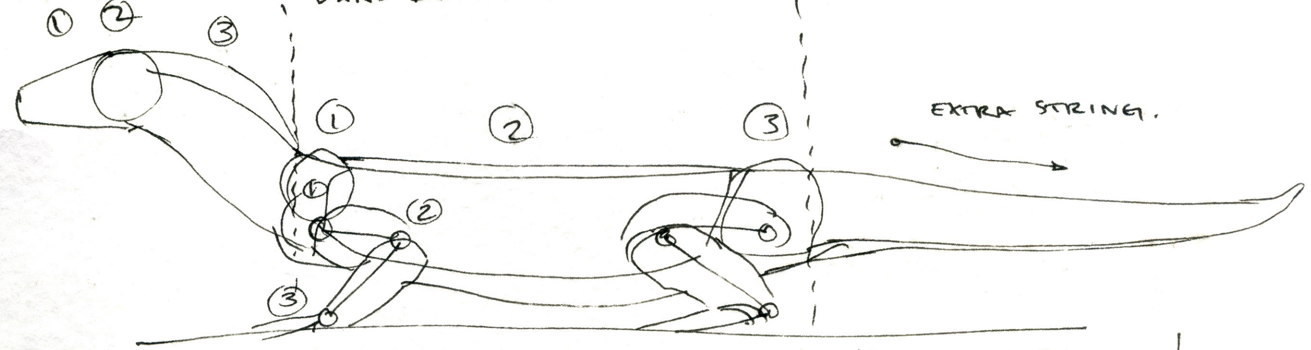
THE RULES

THE TORSO AND LIMBS ARE COMPRISED OF 3 PARTS. THE RULE OF 1/3 IS APPLIED EVERY WHERE. FROM HEAD, BODY, AND LIMBS.


①
②
③
①
②
③
①
②
③
①
②
③
WARTY PIG.


①
②
③
①
②
③
①
②
③
RHINO 'INDIAN'

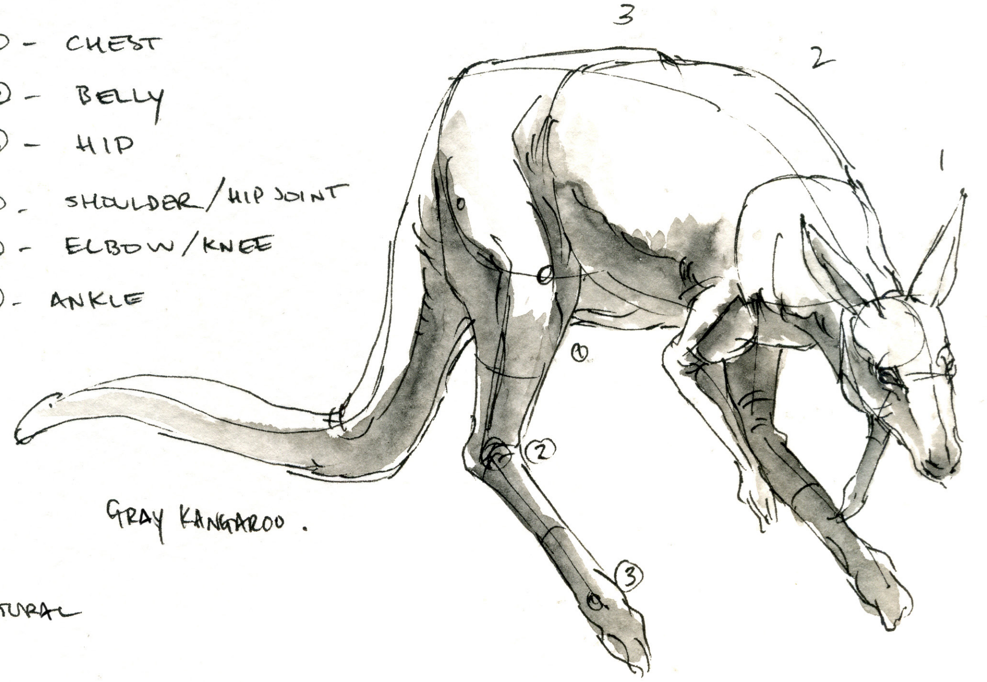
THIS APPLIES TO ALL LAND ANIMALS.


①
②
③
①
②
③
EXTRA STRING.
②
③
KOMODO DRAGON

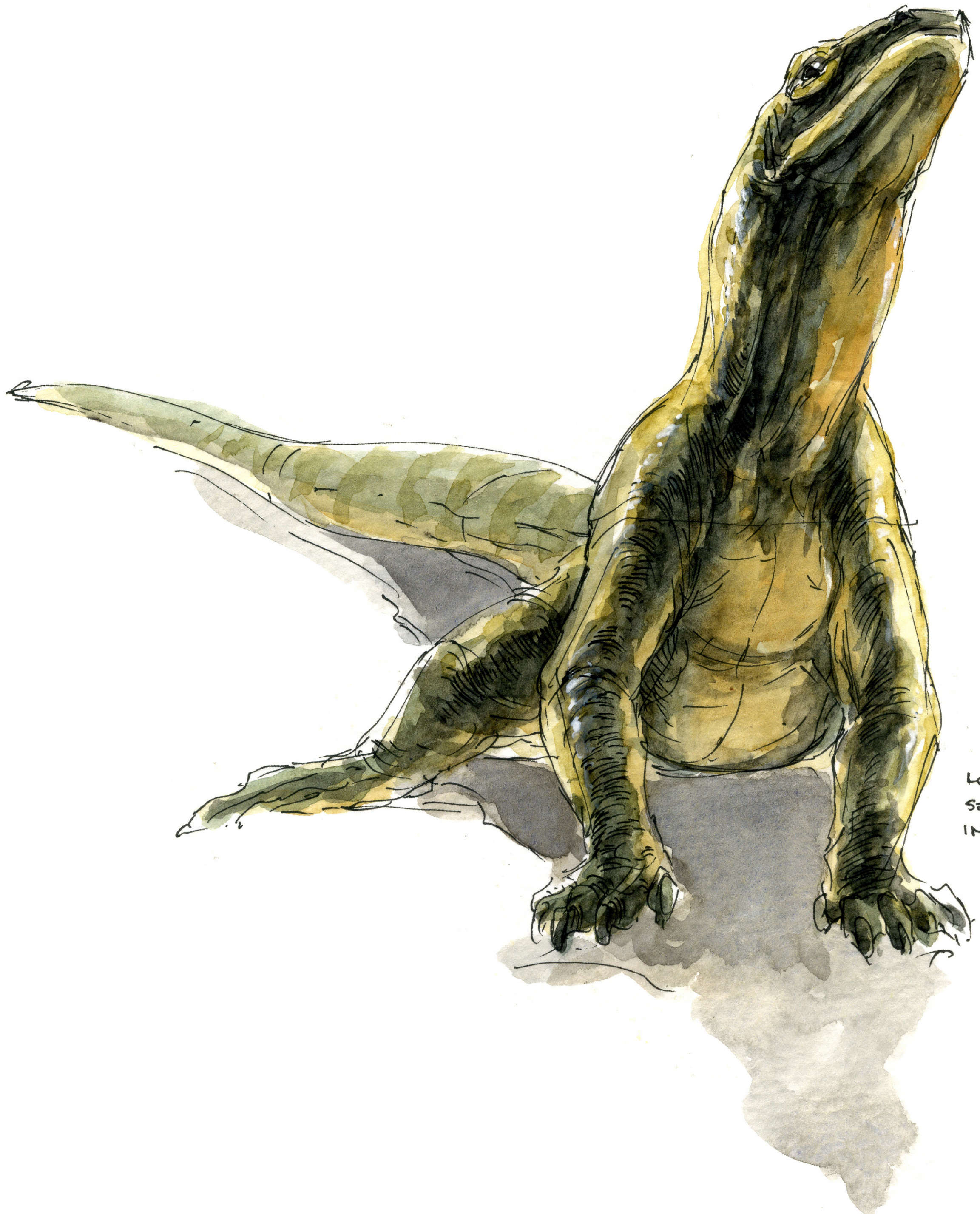
HEAD. ① - REPRESENTS THE MUZZLE
② - THE CRANIUM
③ - THE NECK.

TORSO. ① - CHEST
② - BELLY
③ - HIP

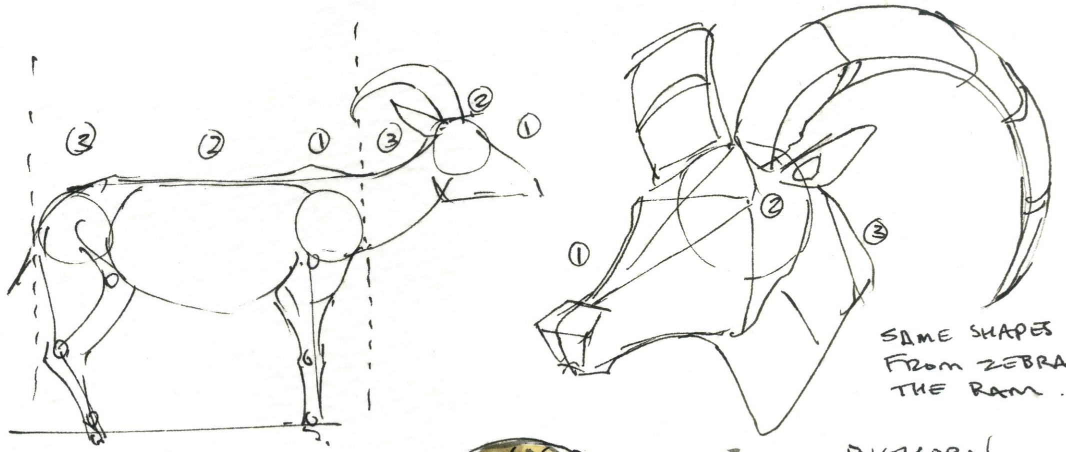
LIMB. ① - SHOULDER/HIP JOINT
② - ELBOW/KNEE
③ - ANKLE


3
2
1
①
②
③
GRAY KANGAROO.

KOMODO DRAGON
LARGEST LIZARD ON THE
PLANET

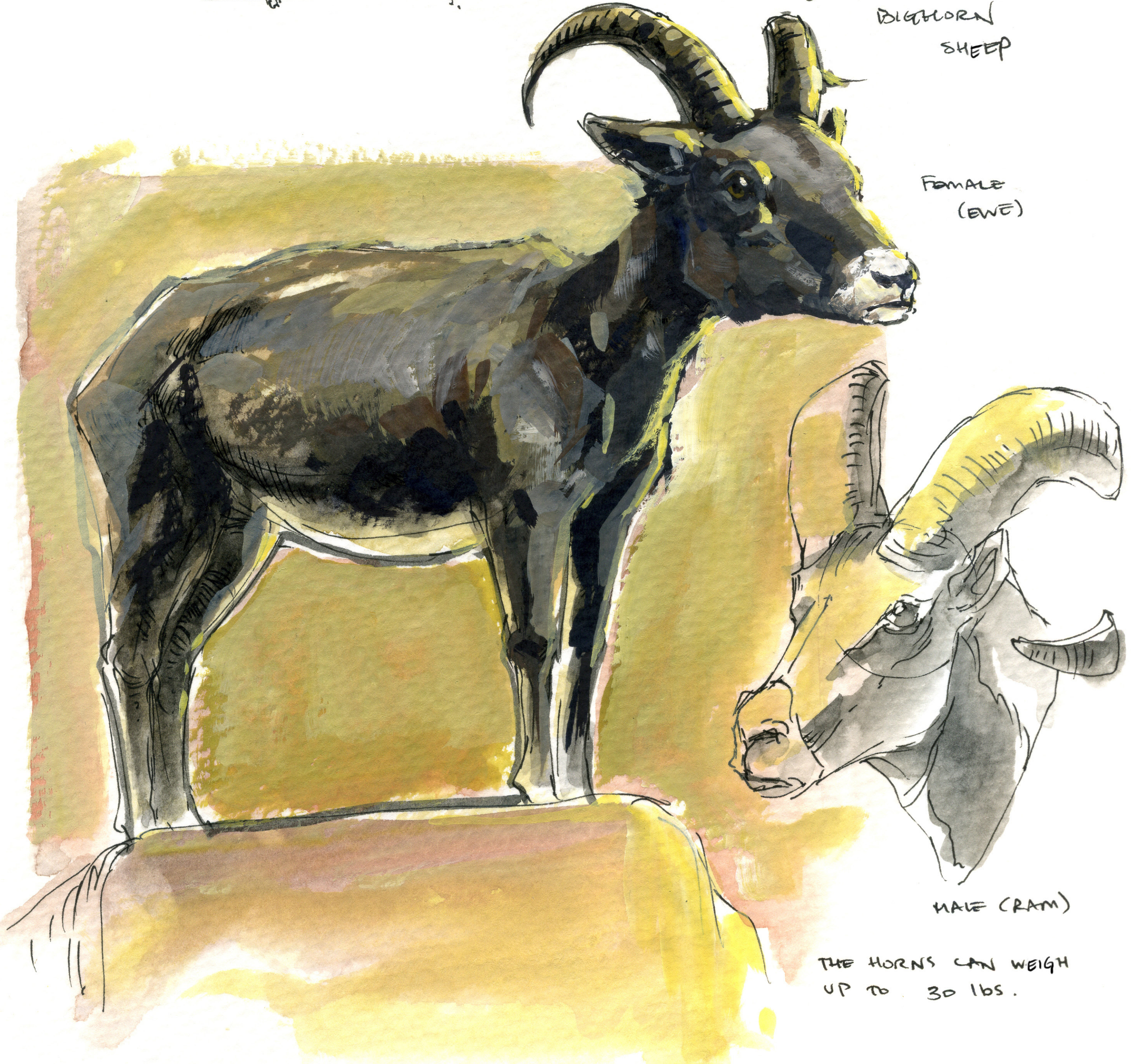


LOCATED ON
SOUTH EAST
INDONESIAN ISLANDS.



SAME SHAPES APPLIED
FROM ZEBRA TO
THE RAM.

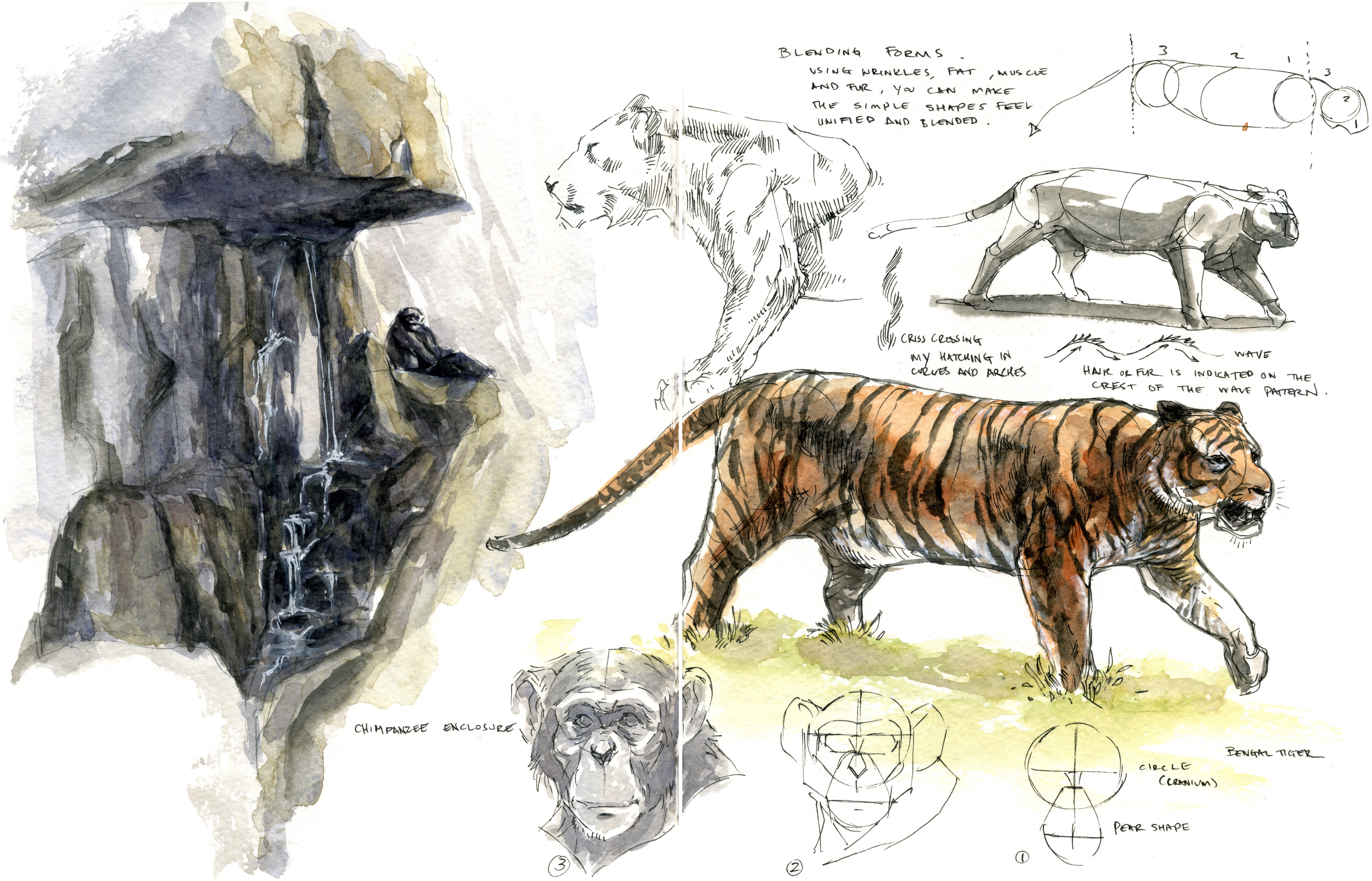
BIGHORN
SHEEP



FEMALE
(EWE)

MALE (RAM)

THE HORNS CAN WEIGH
UP TO 30 lbs.



CHIMPANZEE ENCLOSURE
3
2
1
3
2
1
WAVE
BENGAL TIGER
CIRCLE (CRANIUM)
PEAR SHAPE
③
②
①

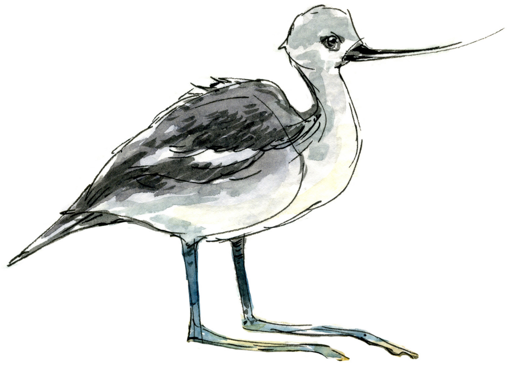
BLENDING FORMS.

USING WRINKLES, FAT, MUSCLE AND FUR, YOU CAN MAKE THE SIMPLE SHAPES FEEL UNIFIED AND BLENDED.

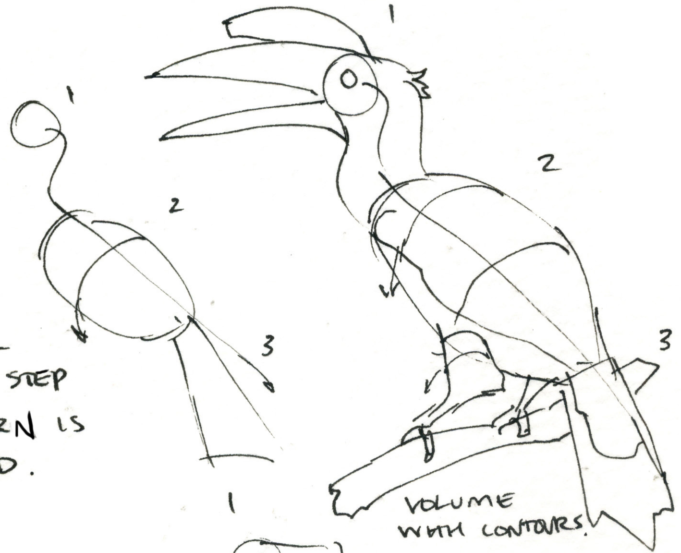
CRISS CROSSING MY HATCHING IN CURVES AND ARCHES

HAIR OR FUR IS INDICATED ON THE CREST OF THE WAVE PATTERN.

THE AVIARY

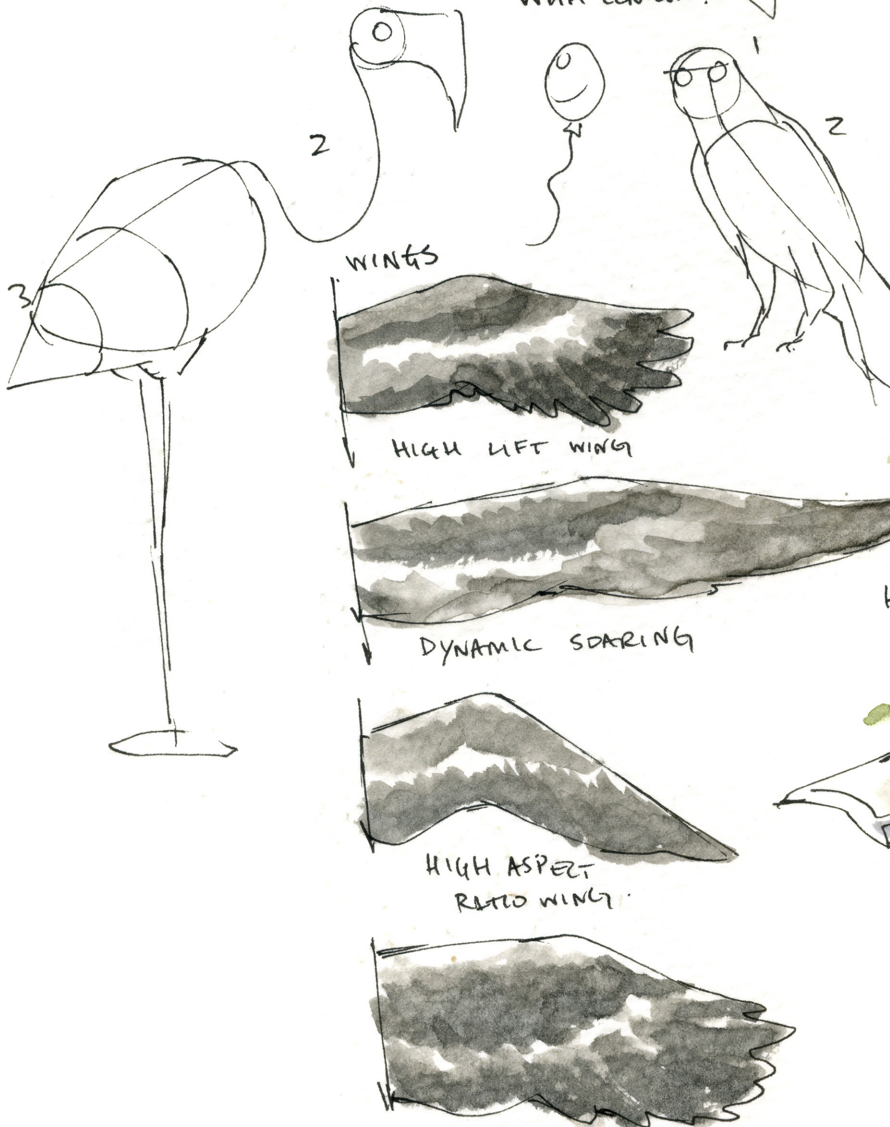


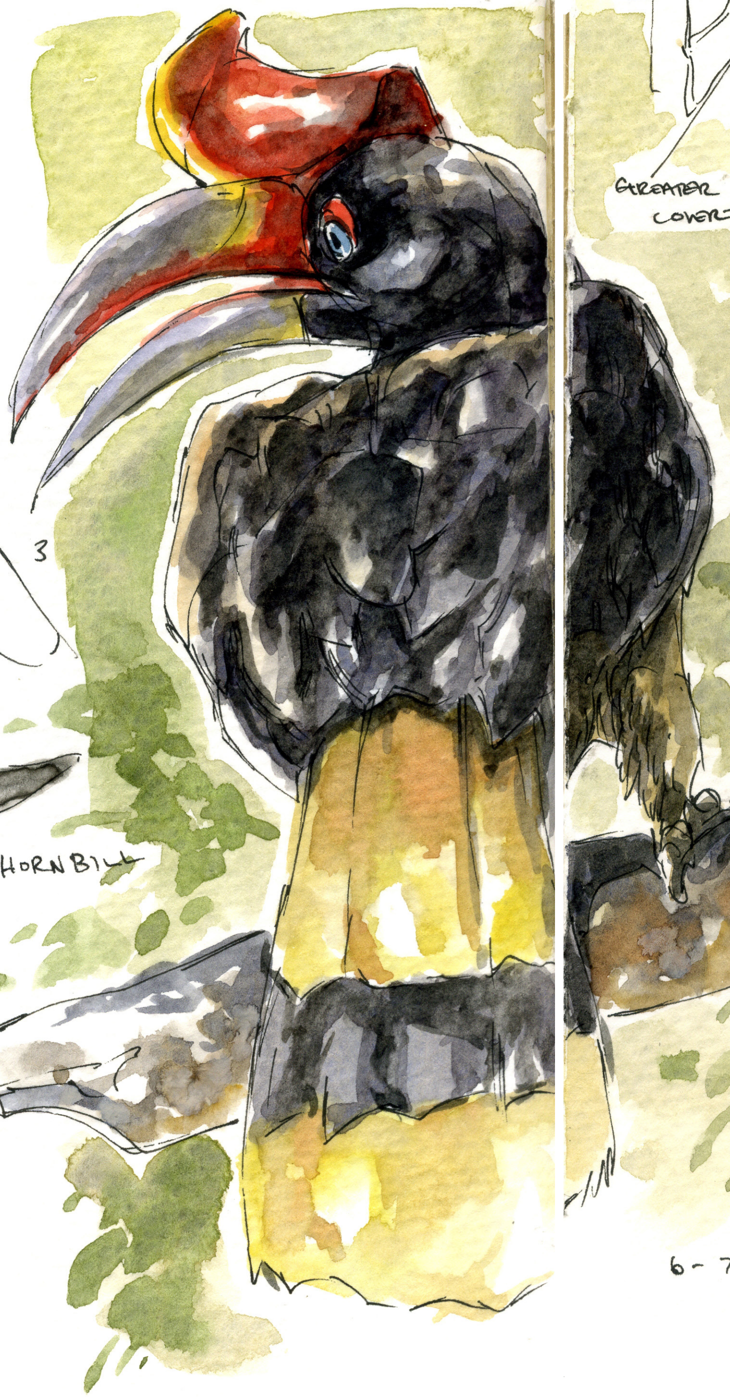
THE AVIARY

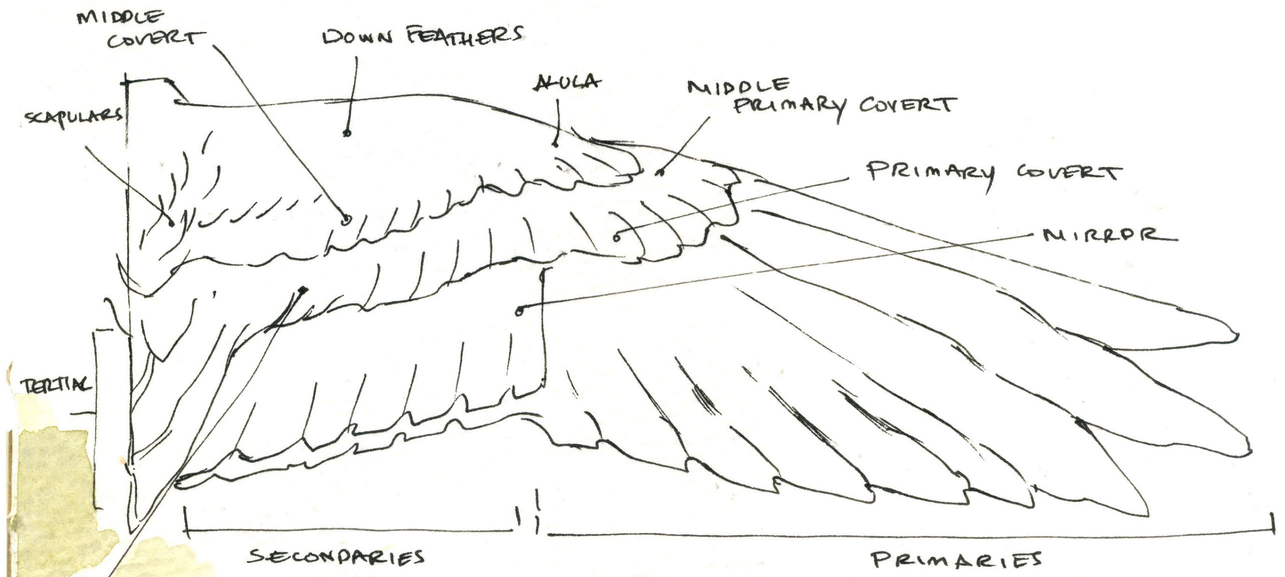

1
2
3
1
2
3
VOLUME WITH CONTOURS

BASIC 1,2,3 STEP PATTERN IS APPLIED.

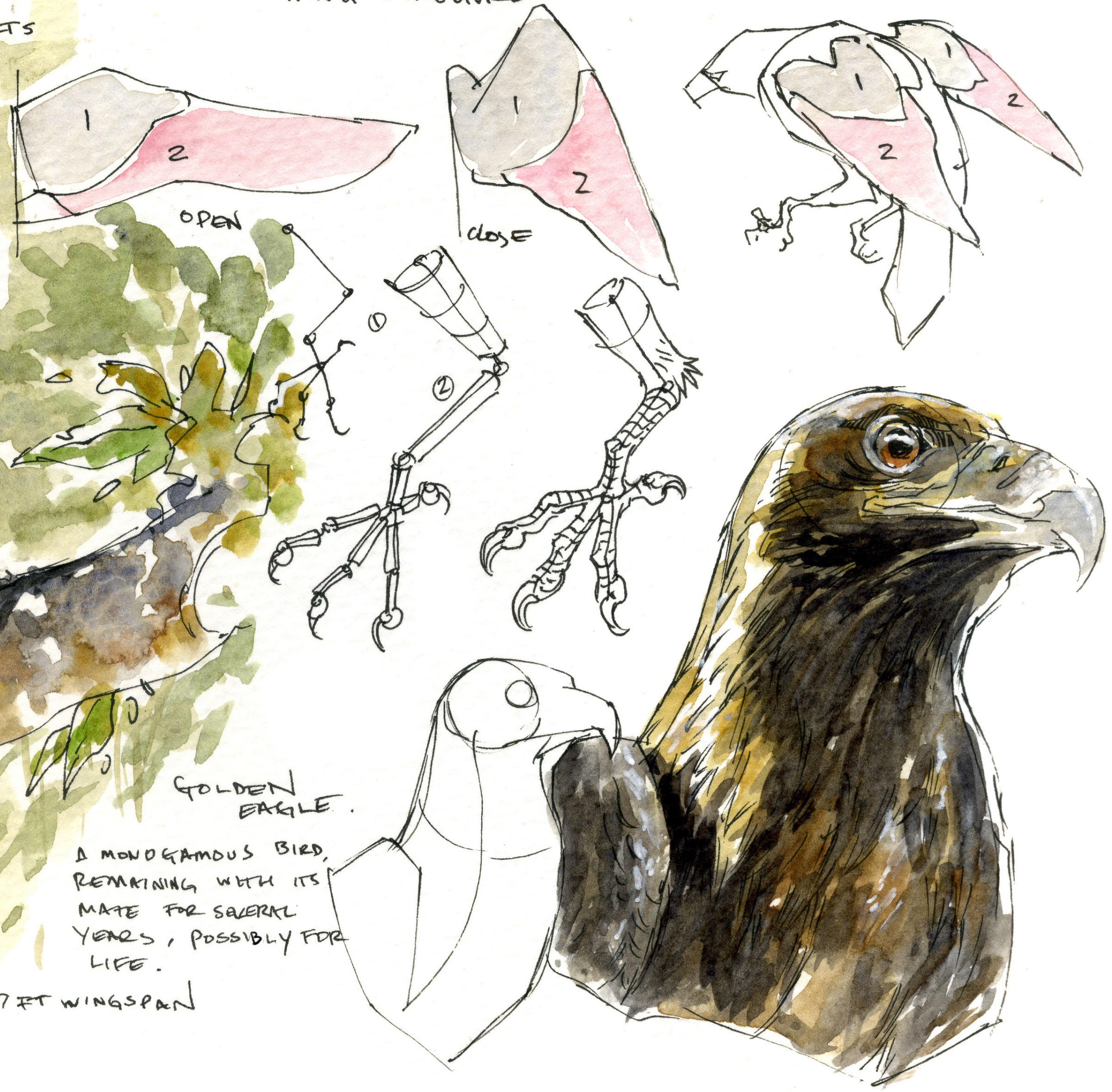
SIMILAR TO LAND ANIMALS, MOVEMENT IS HARD TO CAPTURE. THE SIMPLE GESTURE OF BALLOON ON A STRING IS APPLIED.


1
2
3
1
2
3
WINGS
HIGH LIFT WING
DYNAMIC SOARING
HIGH ASPECT RATIO WING
ELLIPTICAL WING




MIDDLE COVERT
DOWN FEATHERS
ALULA
MIDDLE PRIMARY COVERT
SCAPULARS
PRIMARY COVERT
MIRROR
TERTIAL
SECONDARIES
PRIMARIES
GREATER COVERTS

WING STRUCTURE

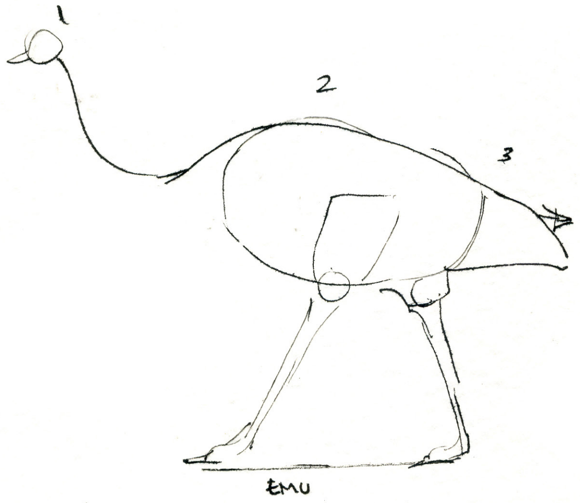

1
2
OPEN
1
2
CLOSE
1
2
①
②

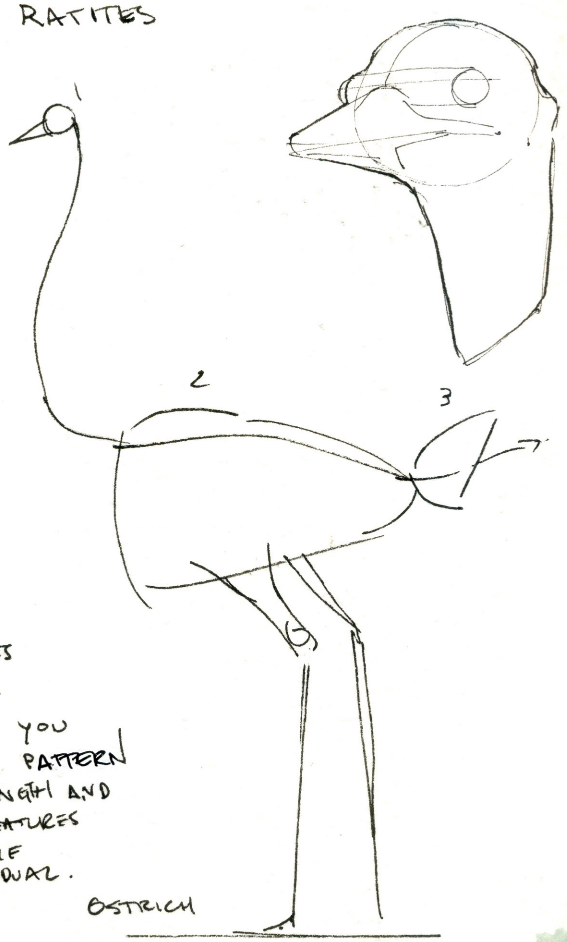
GOLDEN EAGLE.

A MONOGAMOUS BIRD, REMAINING WITH ITS MATE FOR SEVERAL YEARS, POSSIBLY FOR LIFE.

6-7 FT WINGSPAN

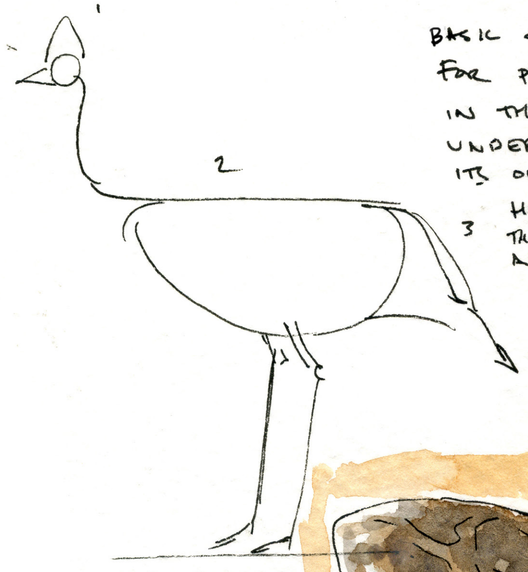
GROUNDED BIRDS RATITES

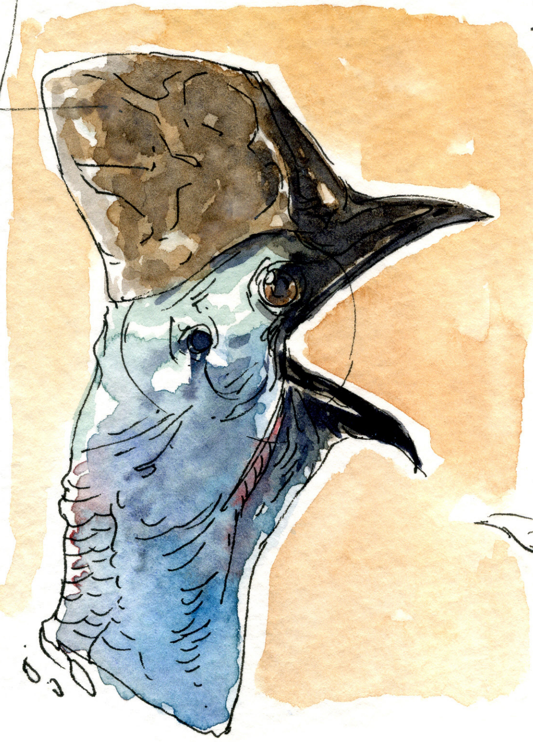



1
2
3
OSTRICH

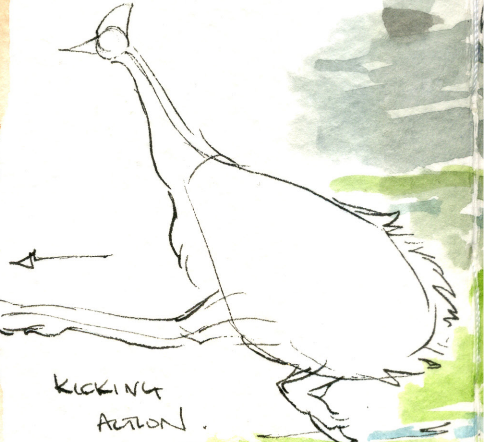
BASIC SIDE STUDIES FOR PROPORTION.

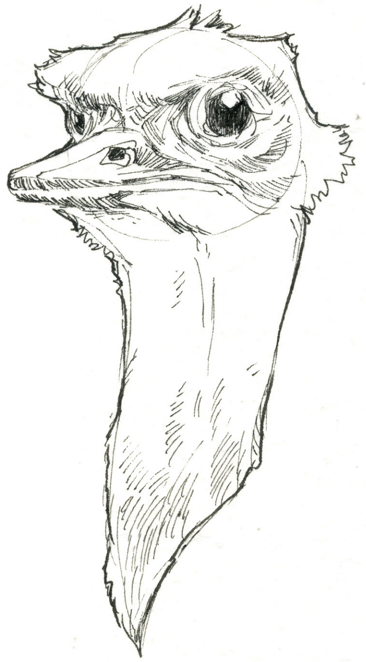
IN THE END, IF YOU UNDERSTAND THE PATTERN ITS ONLY THE LENGTH AND HEIGHT OF FEATURES THAT MAKE THE ANIMAL INDIVIDUAL.

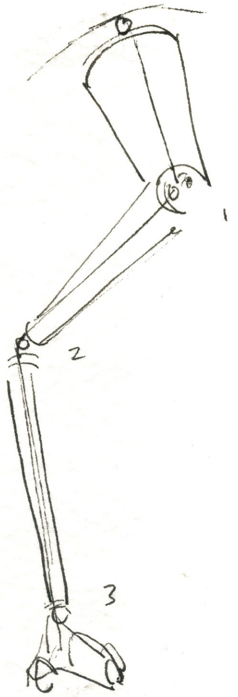

1
2
3
CASSOWARY

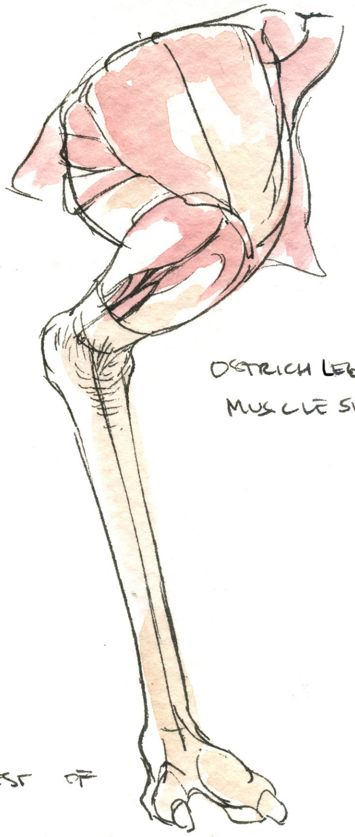


IF YOU CAN FIND A FORM, COLOR, OR ACTION UNIQUE TO THE ANIMAL, SLIGHT EXAGGERATION CAN HELP COMMUNICATING THE SKETCH TO THE VIEWER, OR MAKING A MORE ICONIC SKETCH.


KICKING ACTION.



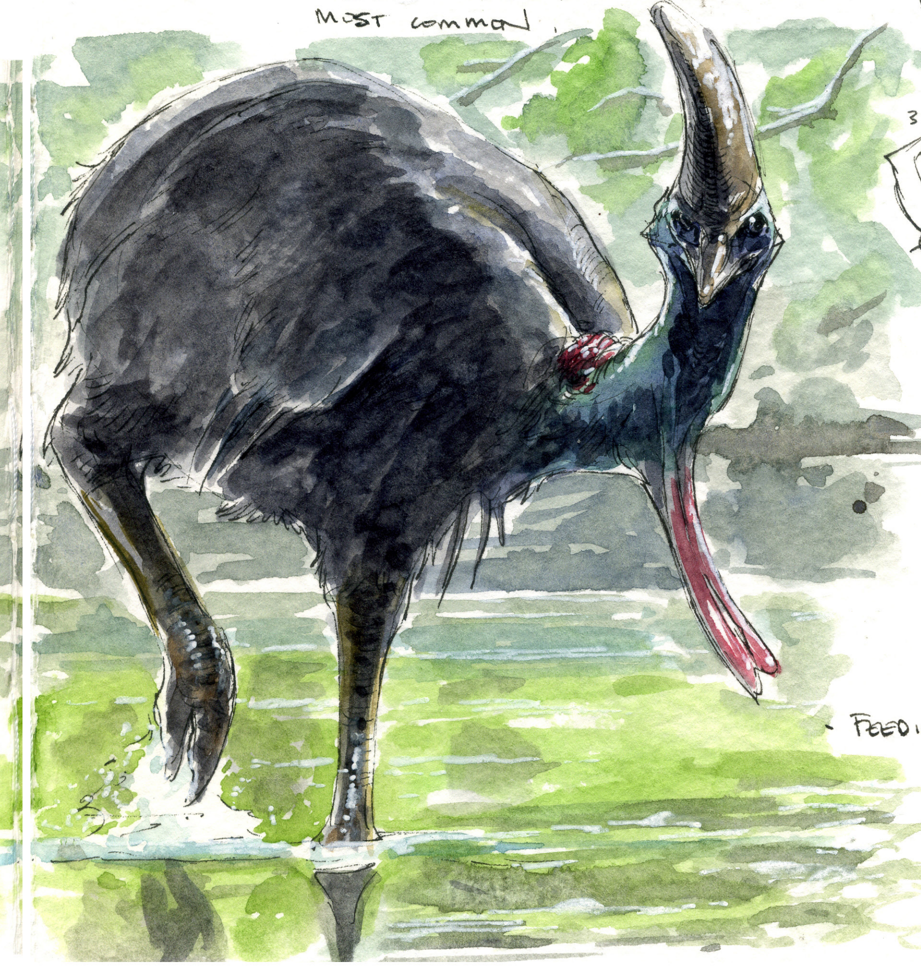



OSTRICH LEG MUSCLE SYSTEM.

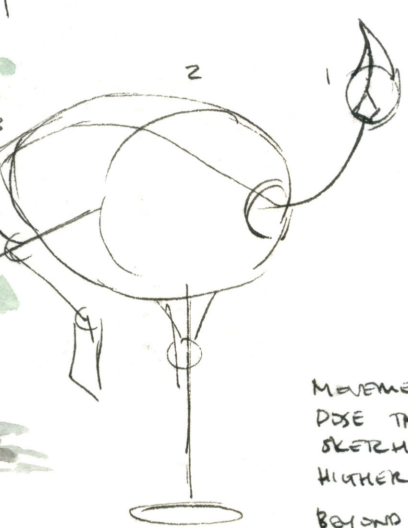
THE DOUBLE WADDLED CASSOWARY.

A FLIGHTLESS BIRD FOUND IN TROPICAL FOREST OF NEW GUINEA AND AUSTRALIA.

3 EXTANT SPECIES, THE SOUTHERN CASSOWARY IS THE MOST COMMON.



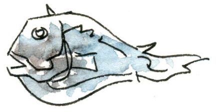
FEEDING MAINLY ON FRUIT AND NUTS.



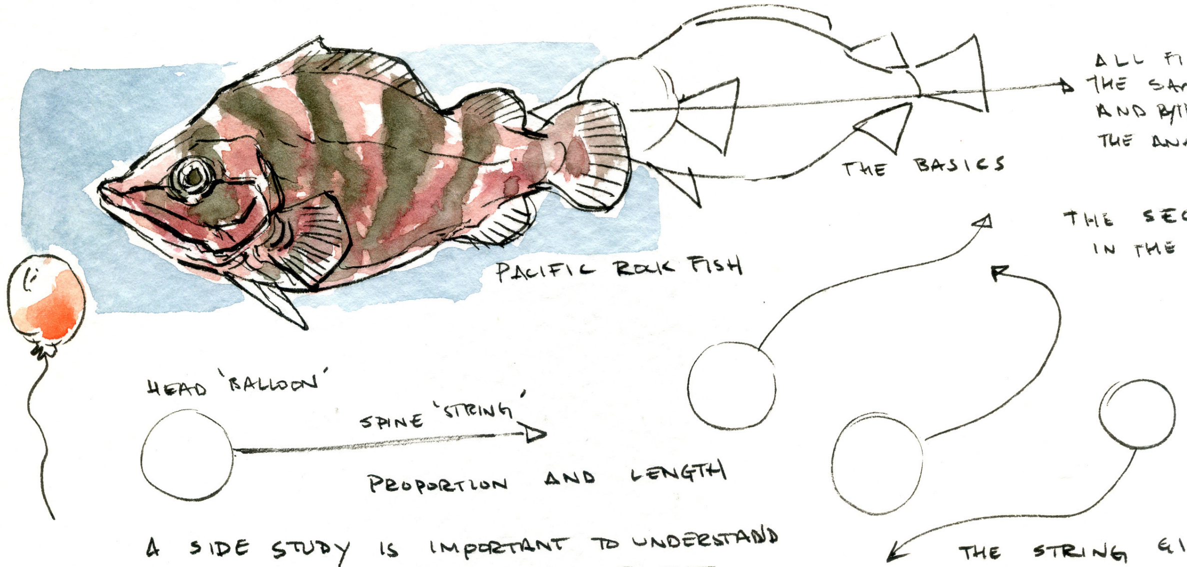
MOVEMENT AND POSE TAKE THE SKETCH TO A HIGHER LEVEL.

BEYOND COMMUNICATING PROPORTION AND SHAPE. THE FUNCTION AND ACTION GIVES LIFE TO A DRAWING.

MARINE LIFE



MARINE LIFE


PACIFIC ROCK FISH
THE BASICS
HEAD 'BALLOON'
SPINE 'STRING'

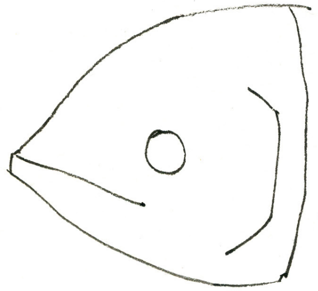
ALL FISH SHARE THE SAME PATTERN AND RYTHYM IN THE ANATOMY.

THE SECRET IS IN THE BASICS

PROPORTION AND LENGTH

A SIDE STUDY IS IMPORTANT TO UNDERSTAND THE PROPORTION & FEATURES OF THE ANIMAL.

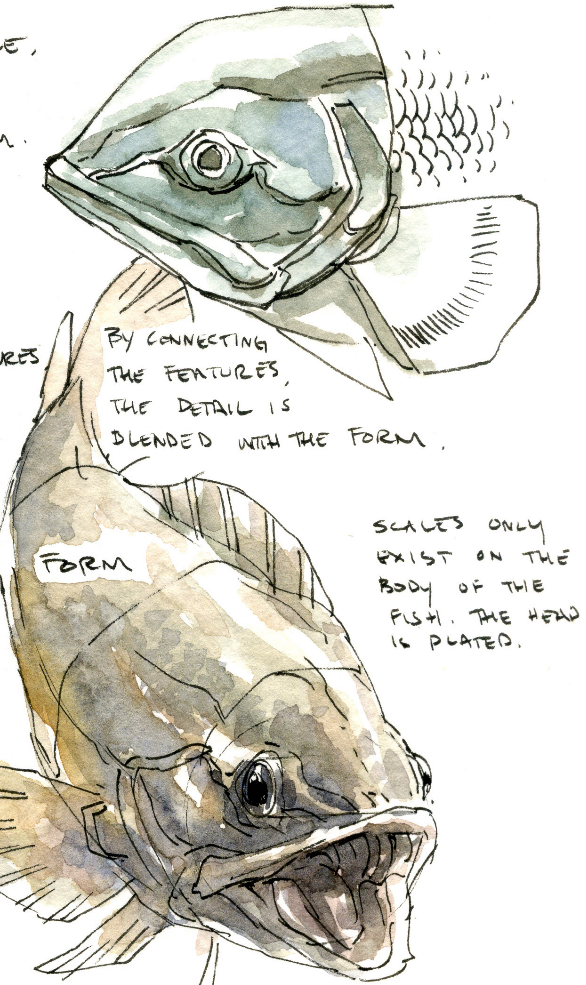
THE STRING GIVES THE GESTURE OF THE ANIMAL.



THE LIFELESS FACE, AVOID FLOATING ELEMENTS. SECURE THEM INTO THE FORM.

THE BASIC FEATURES OF THE HEAD.

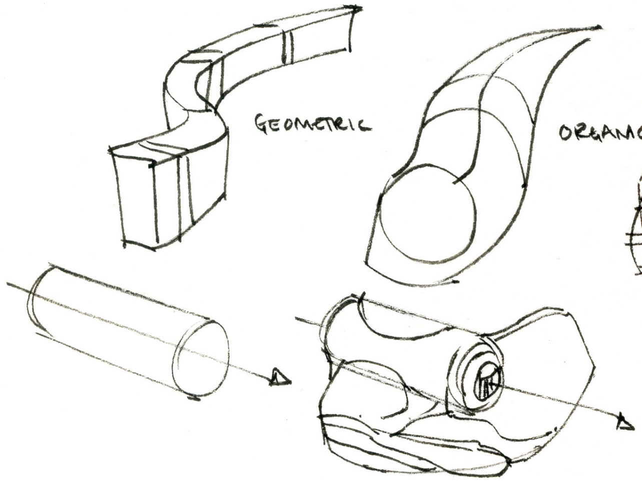
BY UNDERSTANDING THE BASIC SHAPES & FEATURES ALL THE INFORMATION CAN THEN BE APPLIED TO DIFFERENT VIEWS. AND DYNAMIC CAMERA ANGLES.



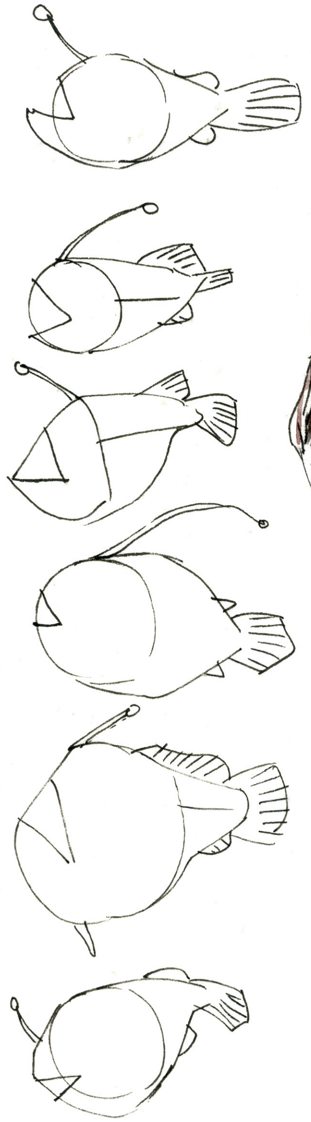
BY CONNECTING THE FEATURES, THE DETAIL IS BLENDED WITH THE FORM.

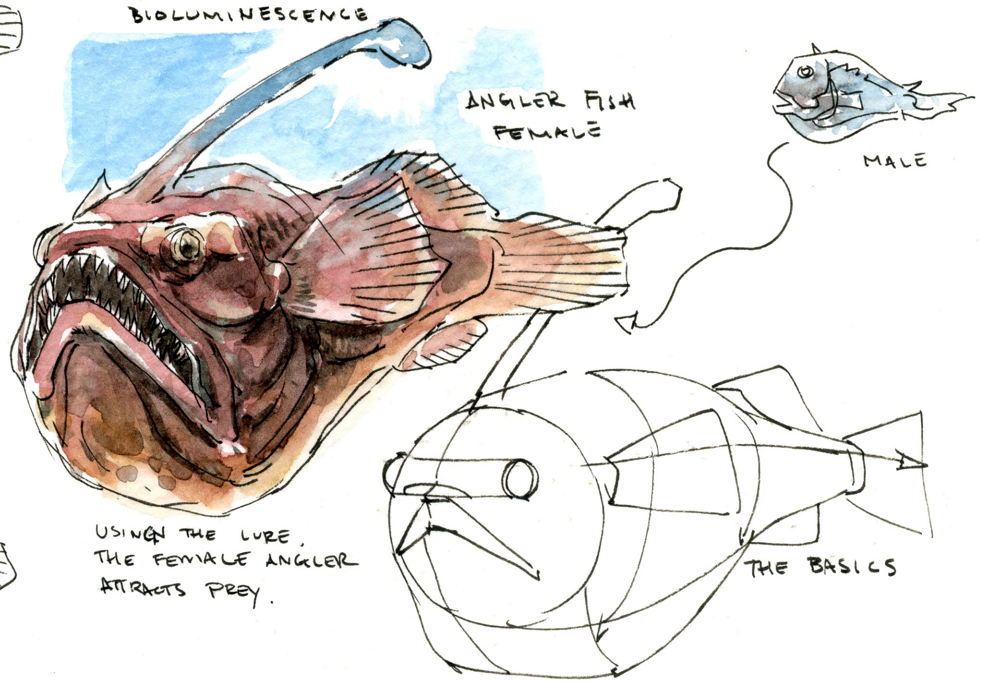
SCALES ONLY EXIST ON THE BODY OF THE FISH. THE HEAD IS PLATED.

INTERPRETATION OF FORM


GEOMETRIC
ORGANIC

DRAW THROUGH WITH THE CYLINDER TO GET ACCURATE EYES.

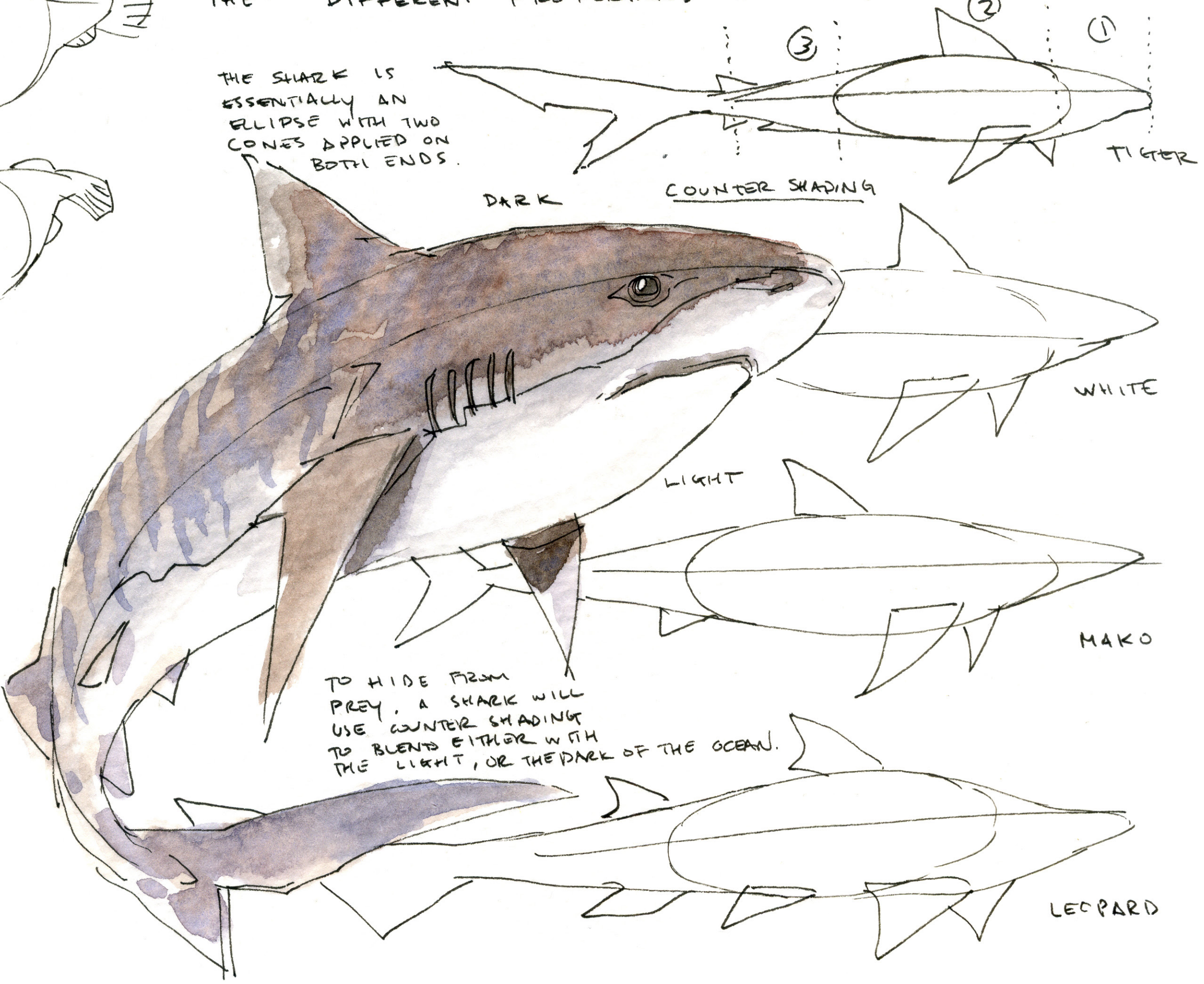



BIOLUMINESCENCE
ANGLER FISH FEMALE
MALE
THE BASICS

USING THE LURE, THE FEMALE ANGLER ATTRACTS PREY.

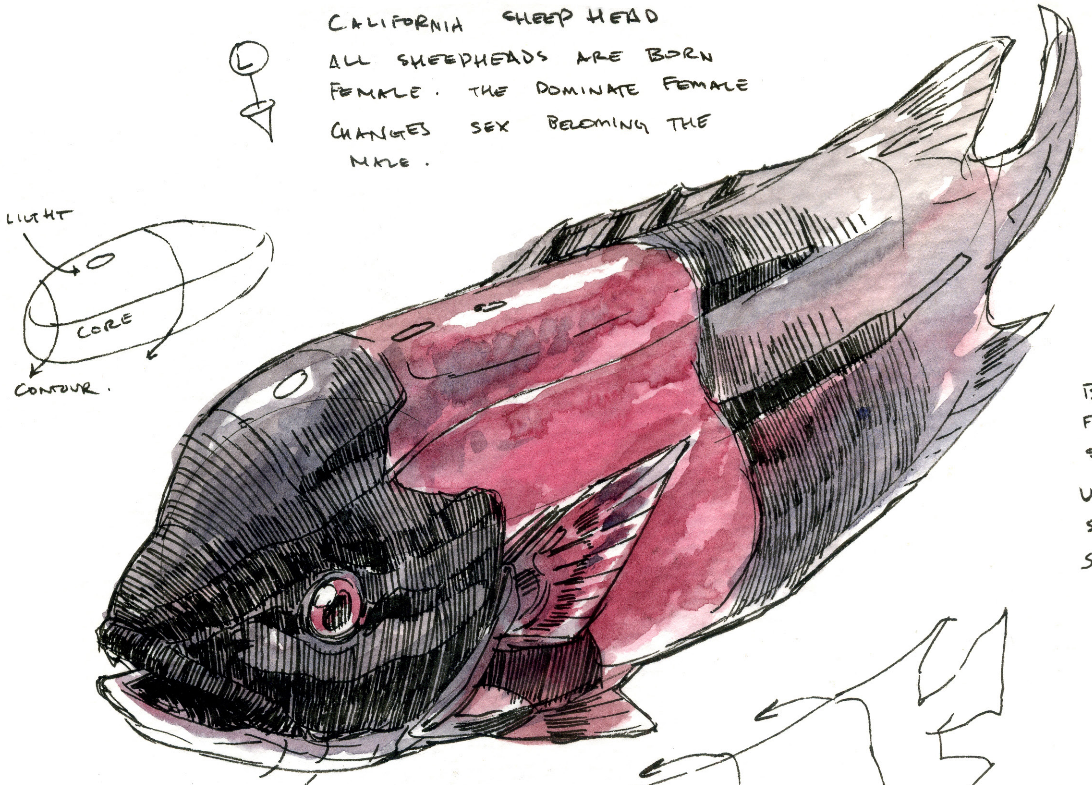
THE DIFFERENT PROPORTIONS IN FISH

THE SHARK IS ESSENTIALLY AN ELLIPSE WITH TWO CONES APPLIED ON BOTH ENDS.


③
②
①
TIGER
DARK
COUNTER SHADING
WHITE
LIGHT
MAKO
LEOPARD

TO HIDE FROM PREY, A SHARK WILL USE COUNTER SHADING TO BLEND EITHER WITH THE LIGHT, OR THE DARK OF THE OCEAN.

CALIFORNIA SHEEP HEAD
ALL SHEEPHEADS ARE BORN FEMALE. THE DOMINATE FEMALE CHANGES SEX BECOMING THE MALE.

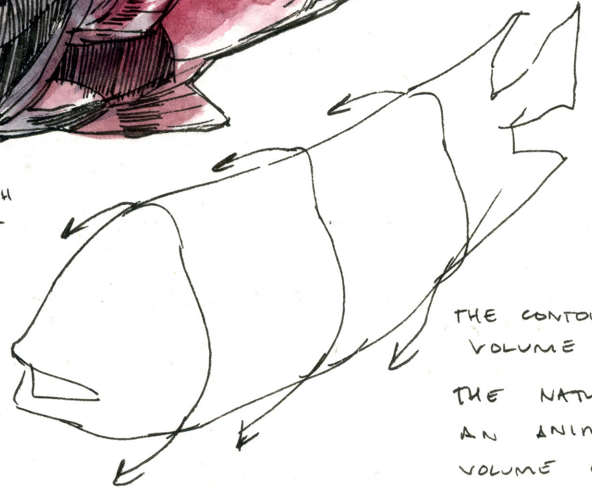

LIGHT
CORE
CONTOUR.

MALE. WITH RED COLOR

BEFORE CROSSHATCHING FIND YOUR LIGHT SOURCE.

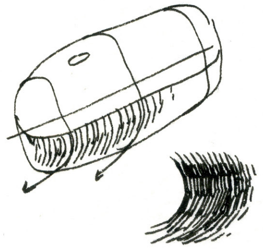
USE A LINE TO SEPERATE THE SHADOW.

USE A SIMPLE CROSSHATCH MOVING WITH THE CONTOUR TO FURTHER PUSH VOLUME.

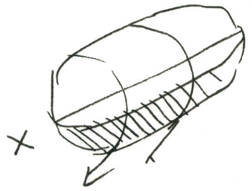


THE CONTOURS GIVE YOU THE VOLUME OF THE FORM.

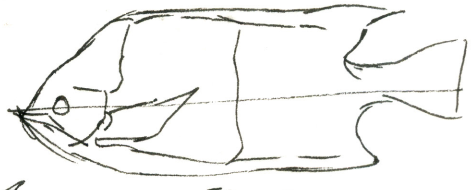
THE NATURAL PATTERN OF AN ANIMAL CAN BE VOLUME CONTOUR.



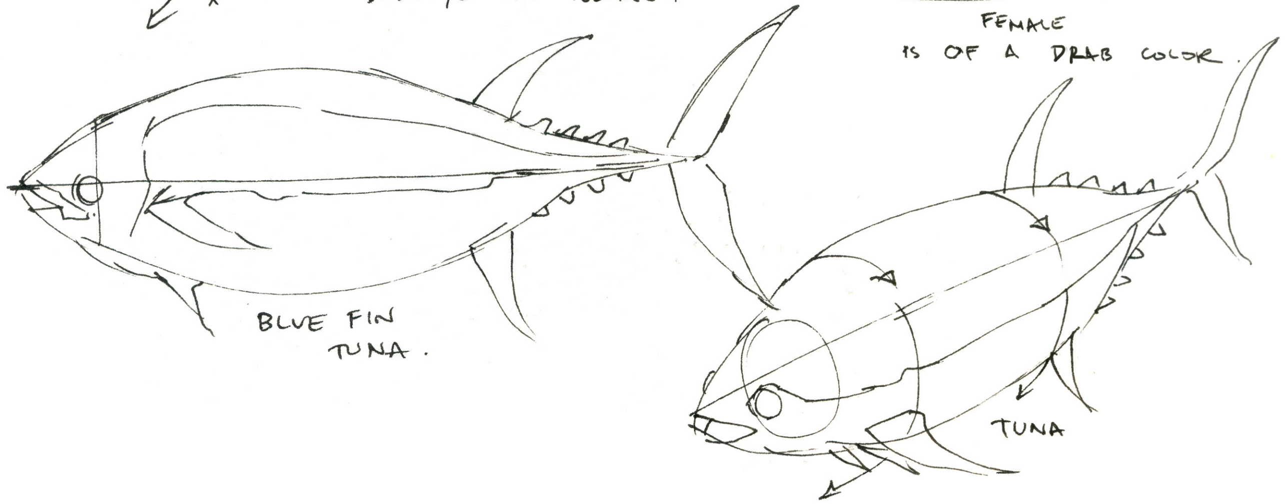
SHORT STROKES WITH THE CROSS HATCH. STACKING YOUR LINES.



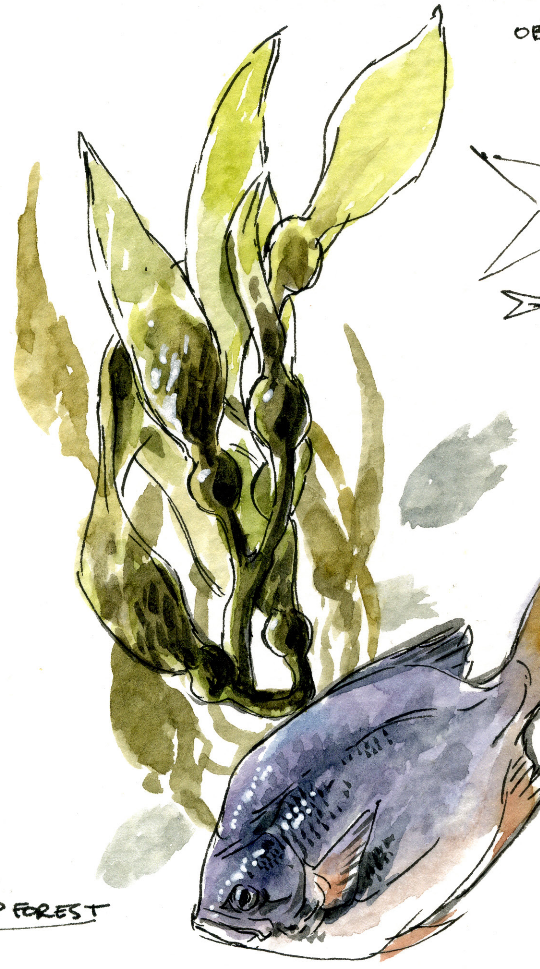
GOING IN THE OPPOSITE DIRECTION TO YOUR CONTOURS DESTROYS THE VOLUME.

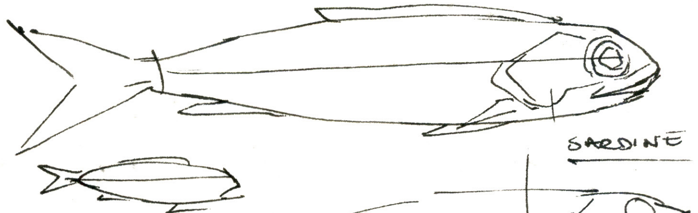


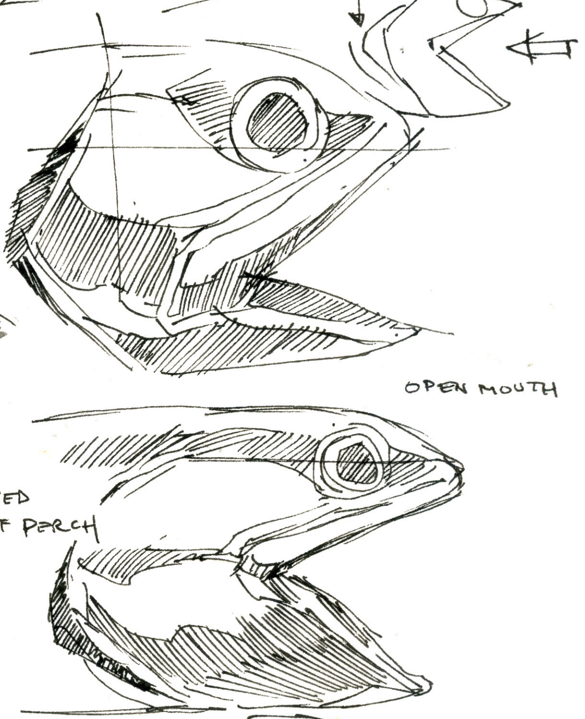
FEMALE IS OF A DRAB COLOR

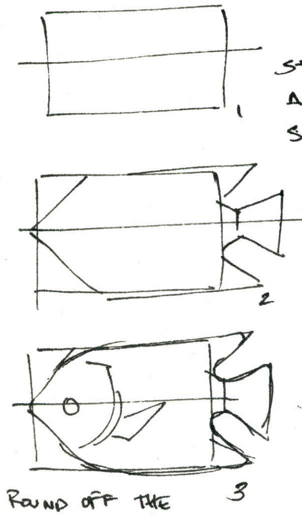

BLUE FIN TUNA.
TUNA

OBSERVATION AT MONTEREY BAY


KELP FOREST
STRIPED SURF PERCH

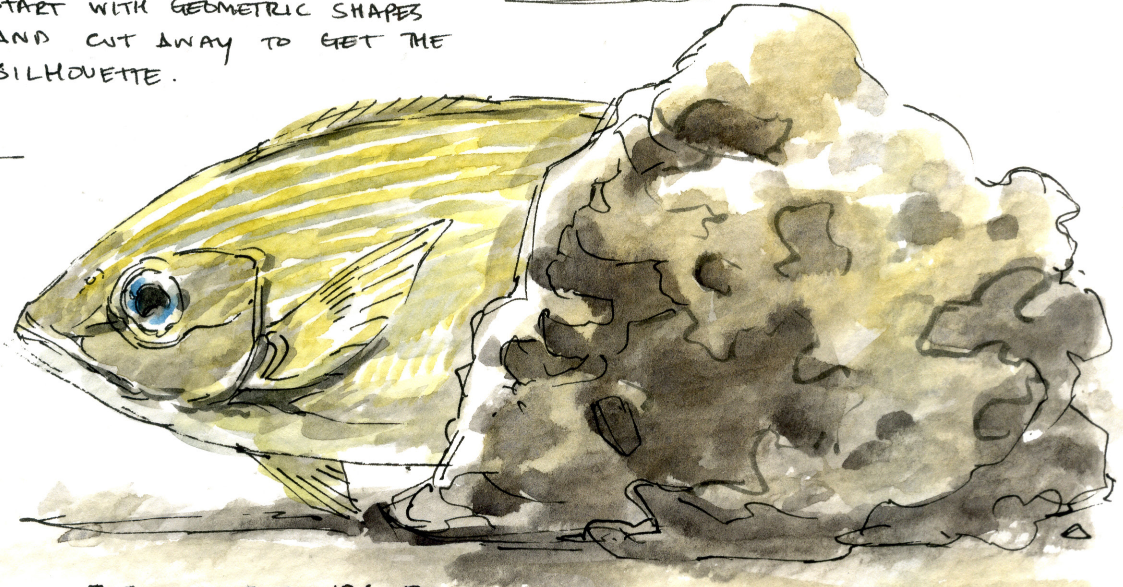






START WITH GEOMETRIC SHAPES AND CUT AWAY TO GET THE SILHOUETTE.

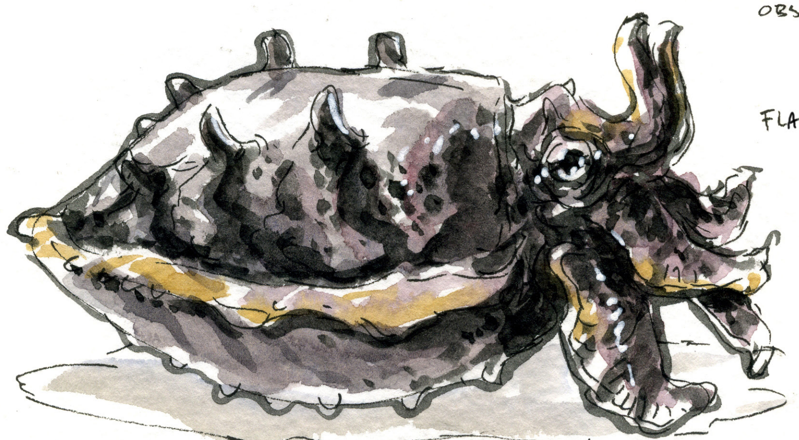
ROUND OFF THE SQUARE FORMS



THEY MAKE SOUNDS BY GRINDING THEIR TEETH. USING THEIR SWIM BLADDERS, THEY AMPLIFY THIS SOUND.

FRENCH GRUNT
'RONCO CONDENADO'

OBSERVATION AT MONTEREY BAY

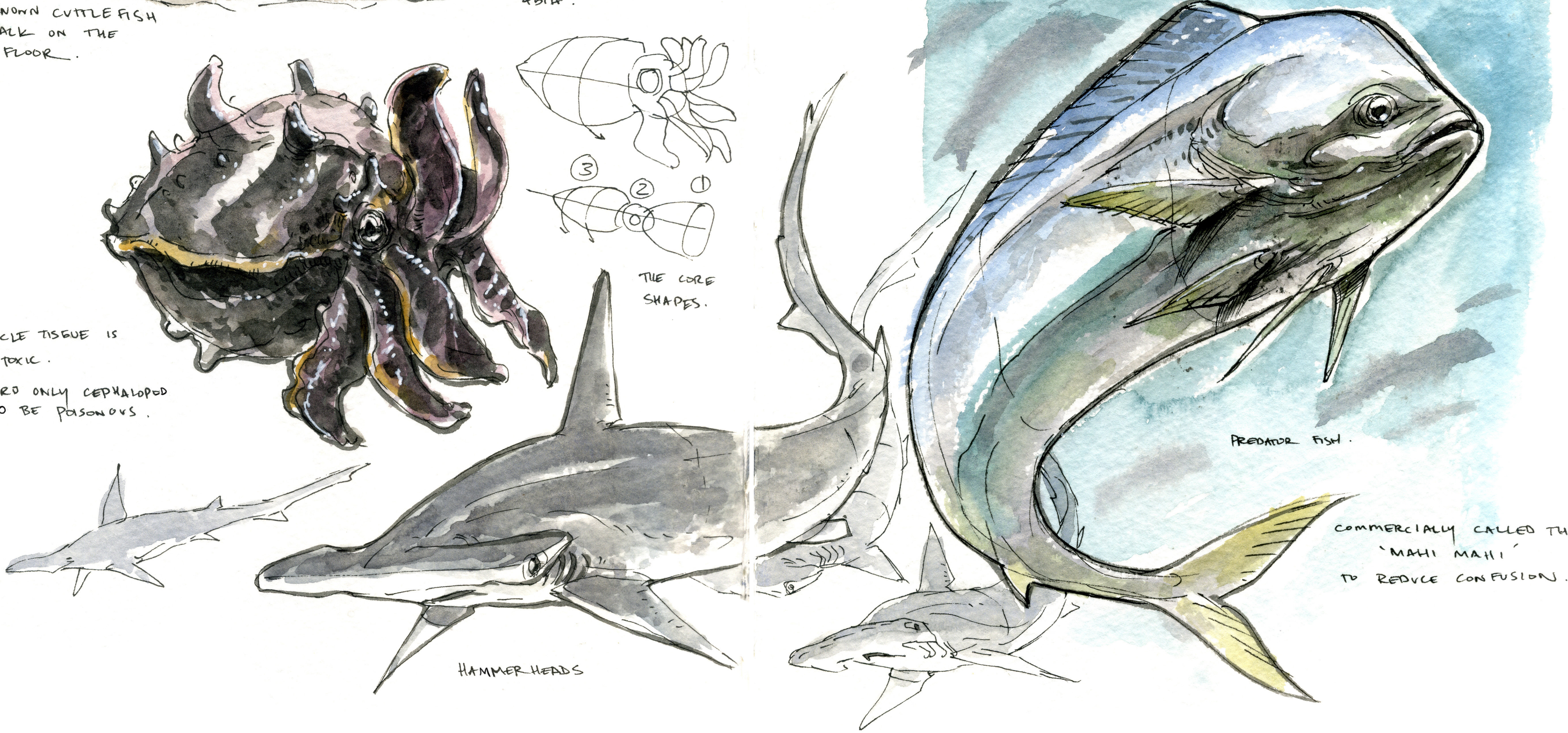


FLAMBOYANT CUTTLEFISH

METASEPIA PFEFFERI
CEPHALOPODA

FOUND IN NORTHERN AUSTRALIA, SOUTHERN NEW GUINEA AND NUMEROUS ISLANDS OF SOUTH EAST ASIA.

ONLY KNOWN CUTTLEFISH TO WALK ON THE SEA FLOOR.



THE CORE SHAPES.

THE MUSCLE TISSUE IS HIGHLY TOXIC.

THE THIRD ONLY CEPHALOPOD FOUND TO BE POISONOUS.

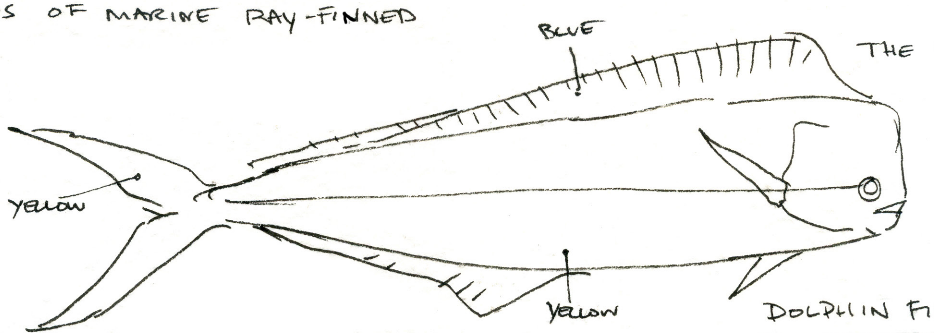
HAMMERHEADS

PREDATOR FISH.

COMMERCIALLY CALLED THE 'MAHI MAHI' TO REDUCE CONFUSION.

OBSERVATION AT MONTEREY BAY

A GENUS OF MARINE RAY-FINNED FISHES.

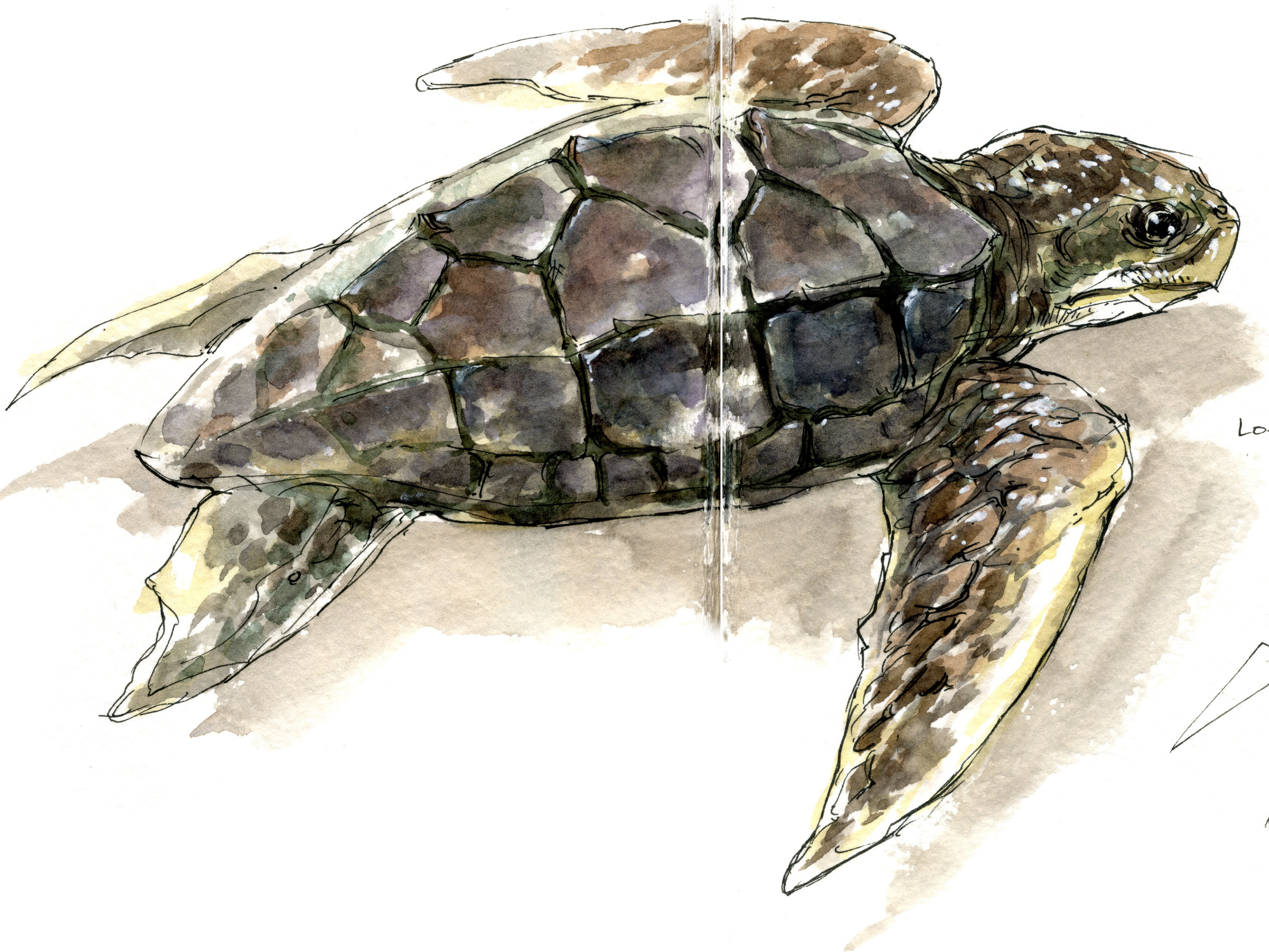


THE BASICS

DOLPHIN FISH.

CORYPHAENA

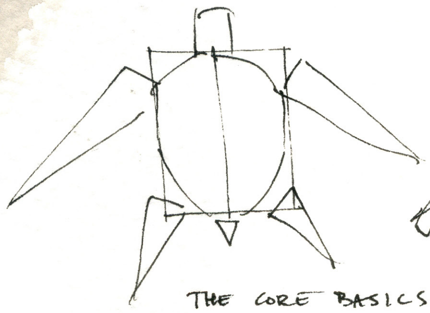
SHIFTING OF COLORS WHEN EXCITED OR FEEDING. THE SATURATION FADES INSTANTLY ON DEATH.



LOGGERHEAD TURTLE

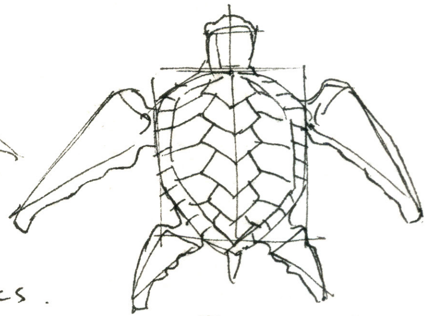
TORTUGA CAGLAIYA

AN ADULT WEIGHS IN AT
300 lbs.
A LIFESPAN OF 47-67 YRS.

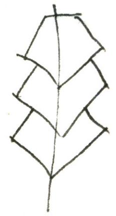


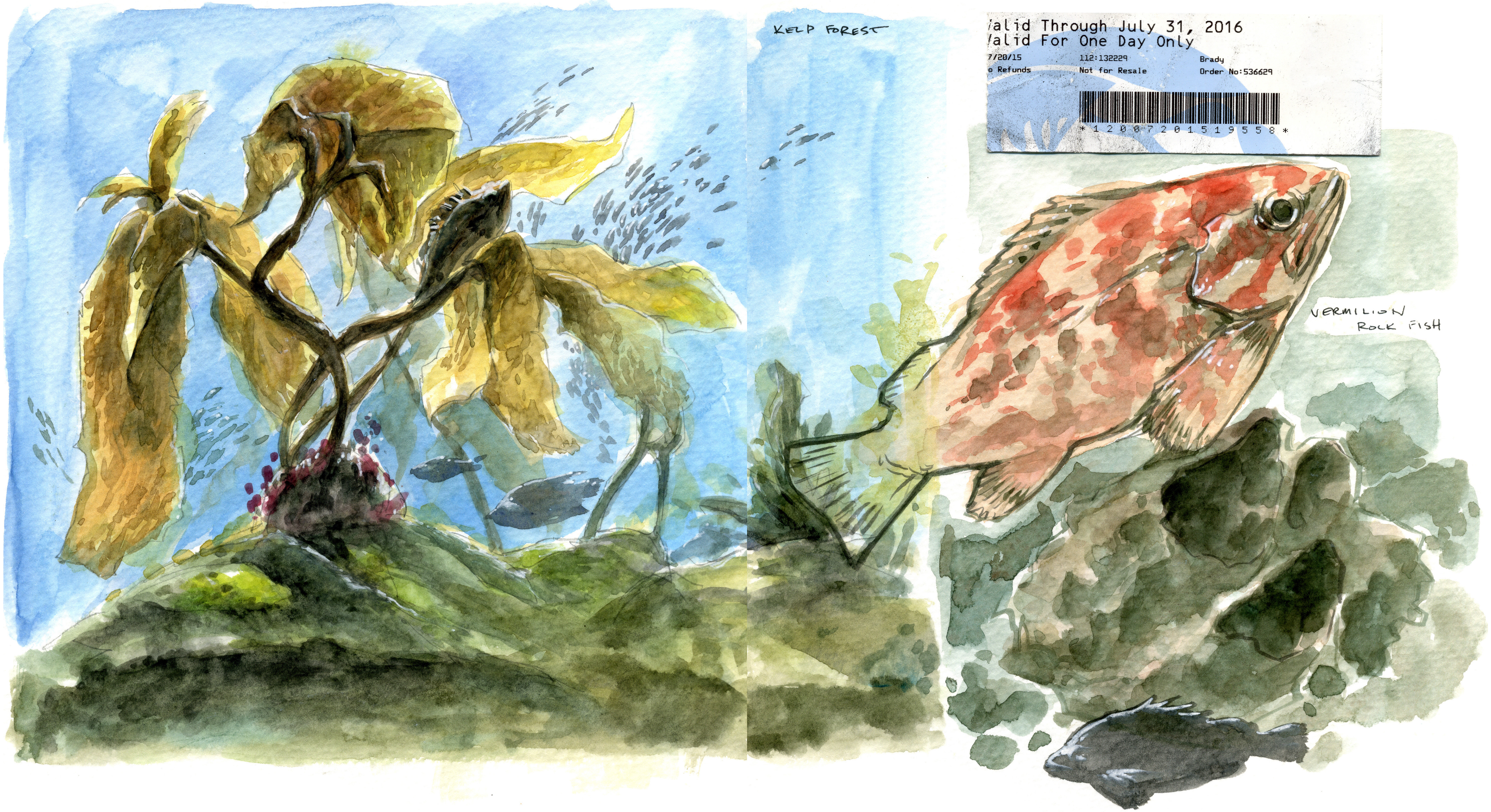
THE CORE BASICS.

- TRIANGLES.
- BOXES.



THE SHELL FORM.



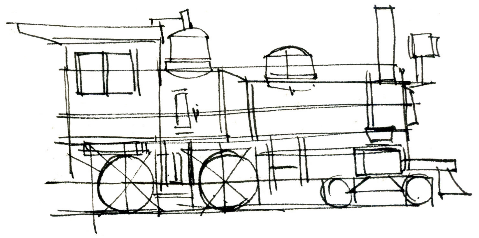


KELP FOREST

VERMILION ROCK FISH

/alid Through July 31, 2016
/alid For One Day Only
7/20/15 112:132229 Brady
o Refunds Not for Resale Order No:536629
12007201519558

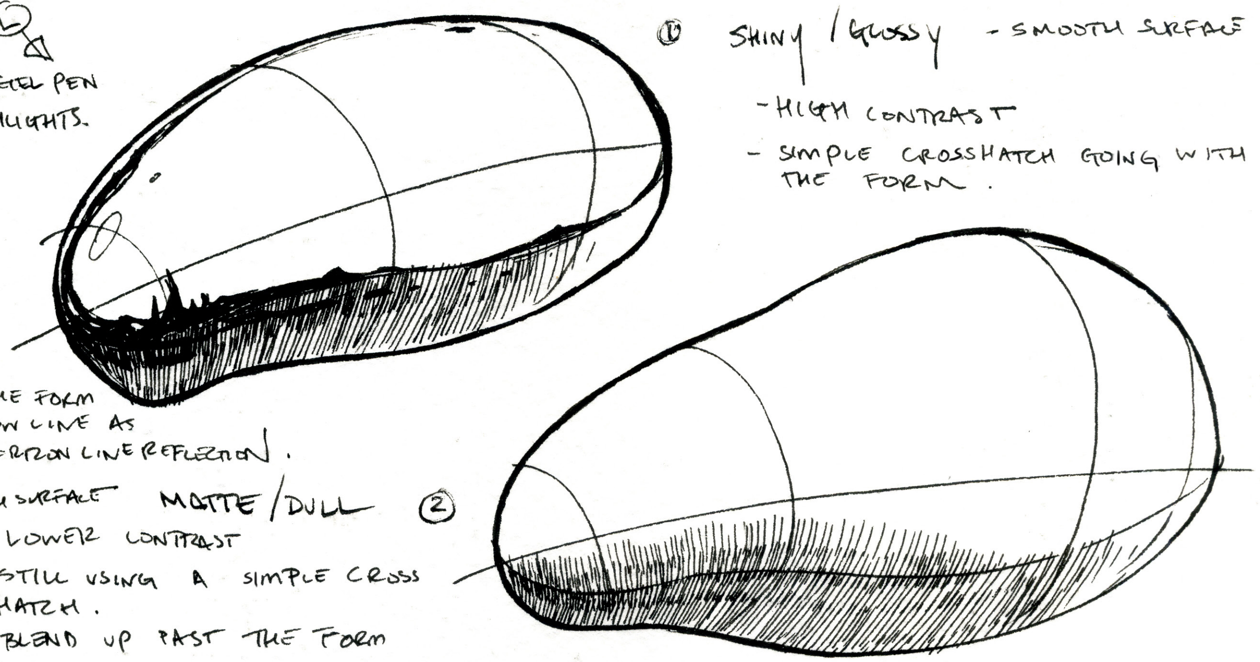
LOCOMOTIVE



SURFACE DETAIL

WETHER DEALING WITH ORGANIC OR MECHANICAL FORMS. THE SURFACE INFORMATION HAS TO BE CORRECTLY INDICATED, FOR IT TO READ AS A GLOSSY, ROUGH OR DULL SURFACE. THE TEXTURE WORK CAN BE CONSOINED WITH THIS SECTION.

PRACTICE ON SIMPLE FORMS, APPLY ALL THE SAME LAYERS.
CENTER LINE, CONTOUR.
FORM SHADOW.
AFTER, GET YOUR FOCAL POINT.



* Ⓛ
USE THE GEL PEN FOR HIGHLIGHTS.

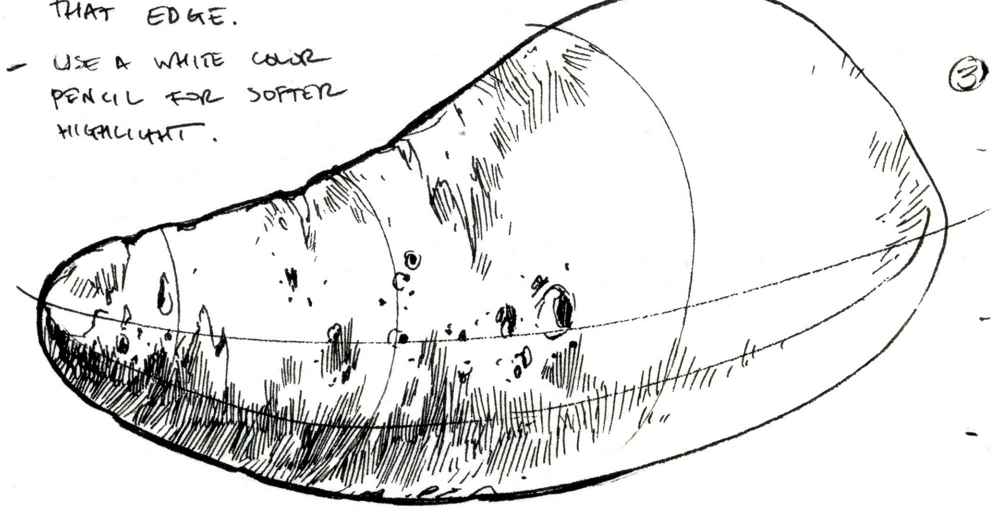
① SHINY / GLOSSY - SMOOTH SURFACE

- HIGH CONTRAST
- SIMPLE CROSSHATCH GOING WITH THE FORM.

USE THE FORM SHADOW LINE AS THE HORIZON LINE REFLECTION.

SMOOTH SURFACE MATTE / DULL ②

- LOWER CONTRAST
- STILL USING A SIMPLE CROSS HATCH.
- BLEND UP PAST THE FORM SHADOW LINE TO SOFTEN THAT EDGE.
- USE A WHITE COLOR PENCIL FOR SOFTER HIGHLIGHT.



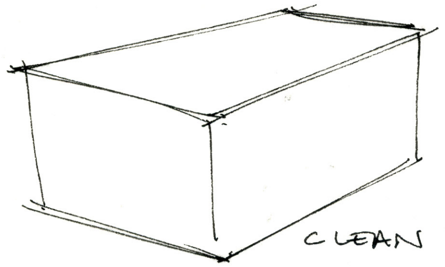
③ WEATHERED / DULL

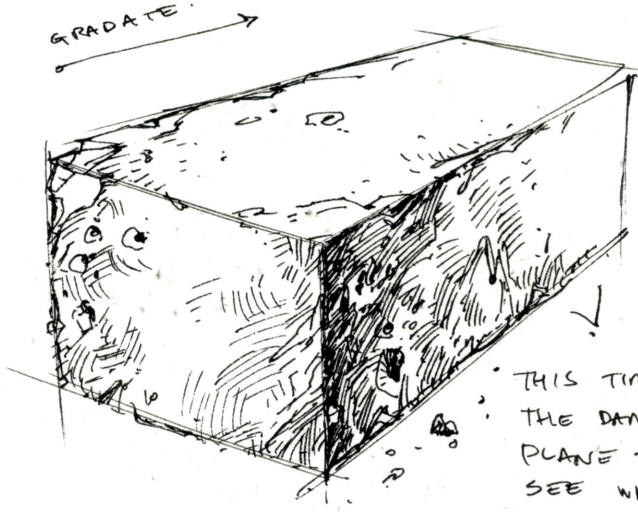
- USE AN ASSORTMENT OF CROSS HATCH INDICATION FOR A ROUGHER SURFACE.
- RUSTING, DENTS, SCRATCHES HOLES, PAINT WEAR....
- USE A COMBINATION OF WHITE GEL PEN & COLOR PENCIL FOR VARIED EFFECTS.

*Ⓛ LIGHT

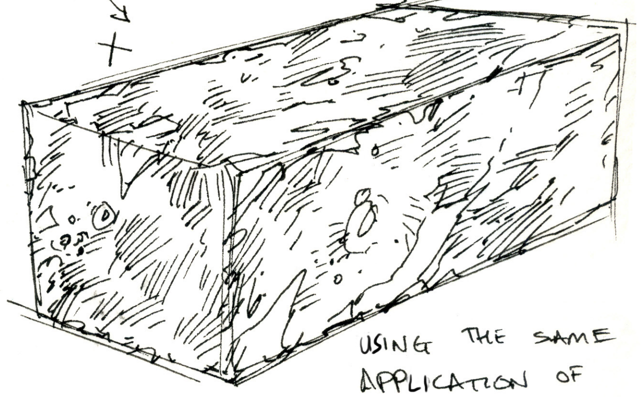
WEATHERING / DAMAGE

* REFERENCE THE SURFACE DETAILS PAGE.



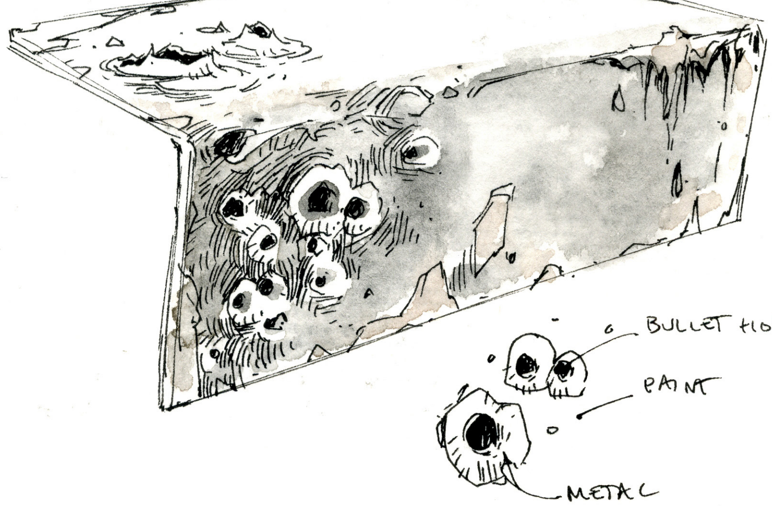


* AN EXAMPLE OF A FLAT APPLICATION OF SURFACE WEATHERING.



USING THE SAME APPLICATION OF WEATHERING AND DAMAGE. HOWEVER FROM TOP / SIDE / FRONT IT IS TOO EVEN AND SIMILAR.

THIS TIME I CONTROLLED THE DAMAGE ON EACH PLANE TO BE ABLE TOO SEE WITH MORE CLARITY. I ALSO TRY TO KEEP THE WEATHERING CLOSE TO THE EDGES OF SHAPE.

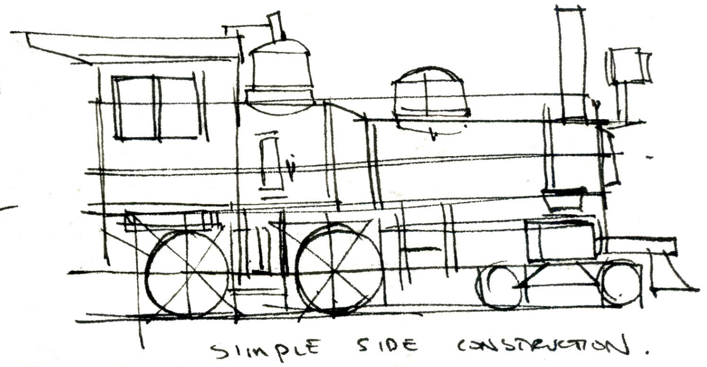


BULLET HOLES CAN BE EASILY INDICATED THROUGH THE USE OF SHAPE / CROSS HATCH / VALUE.
START WITH AN INNER ELLIPSE, THEN A ROUNDED OR GEOMETRIC SHAPE ON TOP. THIS REPRESENTS THE BARE MATERIAL. CROSS HATCH A DARKER VALUE IN THE PAINT AREA.

LOCOMOTIVES

MECHANICAL OR VEHICLE FORMS CAN BE AN INTIMDATING STRUCTURE DUE TO ITS PERSPECTIVE AND HIGH LEVEL OF INFORMATION. HOWEVER, ONE MUST UNDERSTAND THAT THIS METHOD IS TO HELP YOU IN KNOWING HOW TO SEE SOMETHING AS ITS CORE BASIC SHAPES, AND NOT IN THE DETAILS. DRAWING AN ANIMAL OR A TRAIN IS NO DIFFERENT IF YOU UNDERSTAND THE SHAPES AND PATTERN OF FORM.

ALWAYS START WITH THE SIDE VIEW TO UNDERSTAND THE PROPORTION AND SHAPE LANGUAGE.

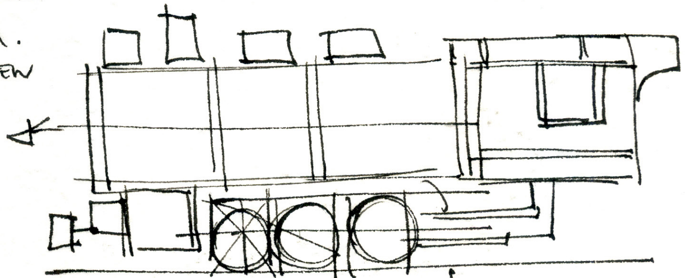


SIMPLE SIDE CONSTRUCTION.

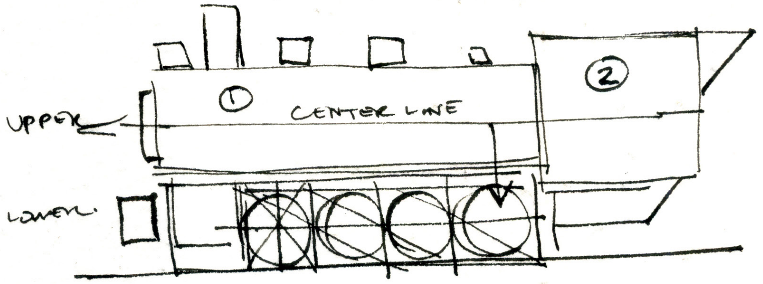
"RENO" CIRCA 1910

VIRGINIA & TRUCKEE RAILROAD NO. 11

BUILT IN 1872. PENNSYLVANIA.



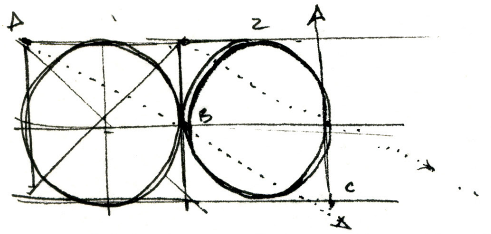
SIDE CONSTRUCTION



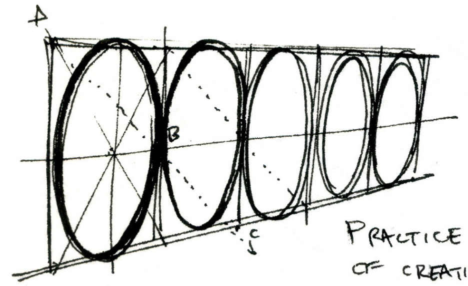
① PLACE DOWN THE CENTER LINE. CREATE THE FORM OF THE BOILER AS YOUR FIRST SHAPE. WORK LARGE TO SMALL.

② THE CAB IS YOUR SECOND SHAPE TO COMPUTE THE UPPER PART OF THE VEHICLE. MOVE DOWN TO THE WHEELS AFTER.

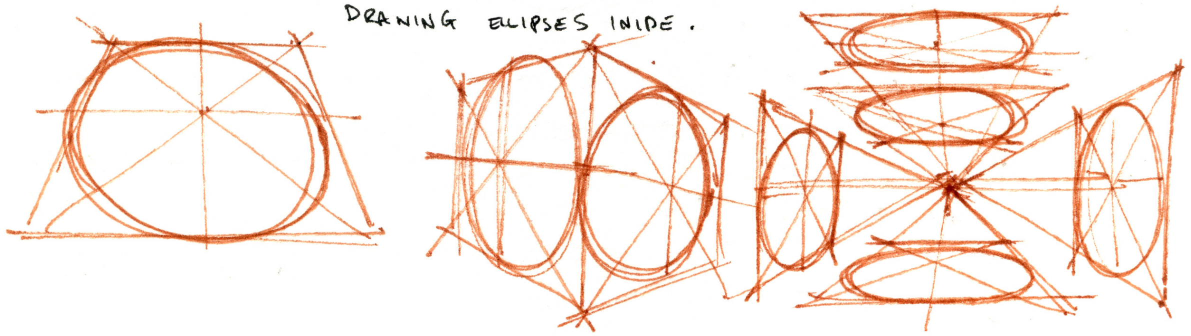
THE WHEEL.



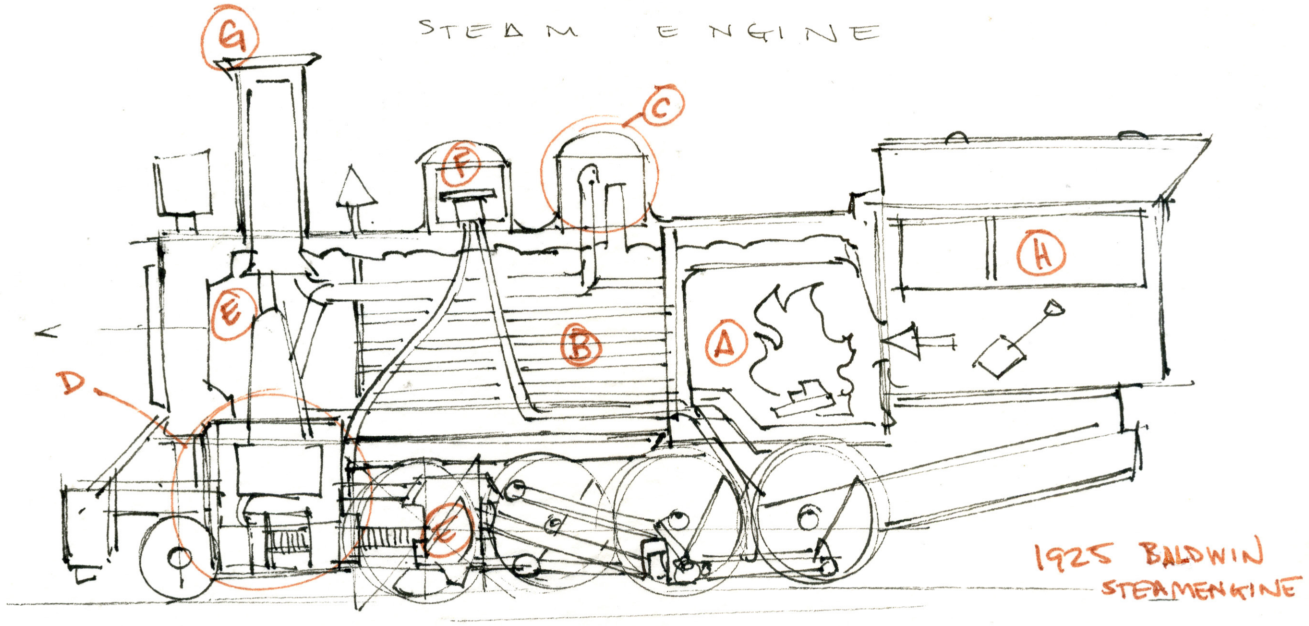
CREATE A BOX TO GET YOUR WHEEL AND SEQUENCE OF ELLIPSES.



PRACTICE THIS EXERCISE OF CREATING PLANES AND DRAWING ELLIPSES INIDE.



DISSECTION OF A STEAM ENGINE



1925 BALDWIN STEAMENGINE

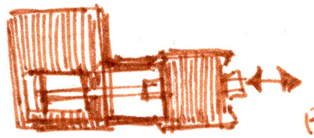
Ⓐ FIREBOX. WHERE THE FUEL IS BURNED TO GENERATE HEAT.

Ⓑ BOILER. HOT GASES ARE PULLED THROUGH A RACK OF TUBES IN THE BOILER. THE TUBES HEAT THE WATER THAT SURROUND THEM TO PRODUCE STEAM. IT COLLECTS IN THE STEAM DOME.

Ⓒ STEAM DOME. INSIDE THE DOME ARE REGULATOR VALVE, SAFETY VALVE, AND WHISTLE. THE REGULATOR IS ATTACHED TO THE THROTTLE. THE ENGINEER CONTROLS HOW MUCH STEAM GOES INTO THE CYLINDER. THE SAFETY VALVE RELEASES STEAM WHEN THE PRESSURE IS TO HIGH.

Ⓓ VALVES, CYLINDER AND PISTON. STEAM IS CONVERTED INTO MECHANICAL ENERGY IN THE CYLINDER. MOST LOCOMOTIVES USE A DOUBLE ACTION CYLINDER, CREATING TWICE THE POWER, BY INTRODUCING STEAM ALTERNATELY ON EITHER SIDE OF THE PISTON. THIS CREATES A PUSH AND PULL GENERATING POWER ON BOTH STROKES.

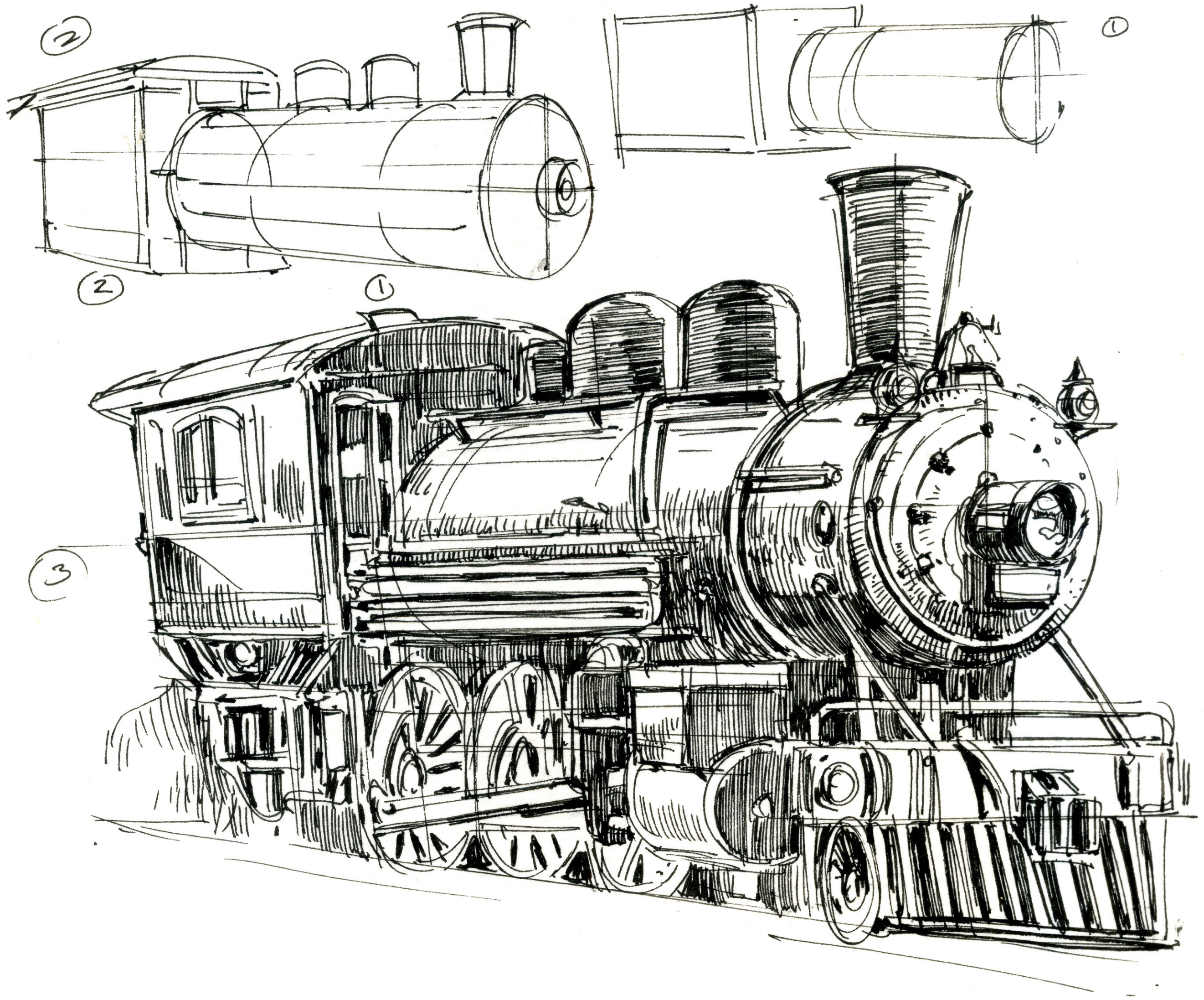
Ⓔ RODS. THE PISTON IS ALIGNED IN THE CYLINDER BY A CROSSHEAD RUNNING ON A GUIDE. MOST LOCOMOTIVES HAVE MORE THEN ONE SET OF DRIVING WHEELS TO SHARE POWER.



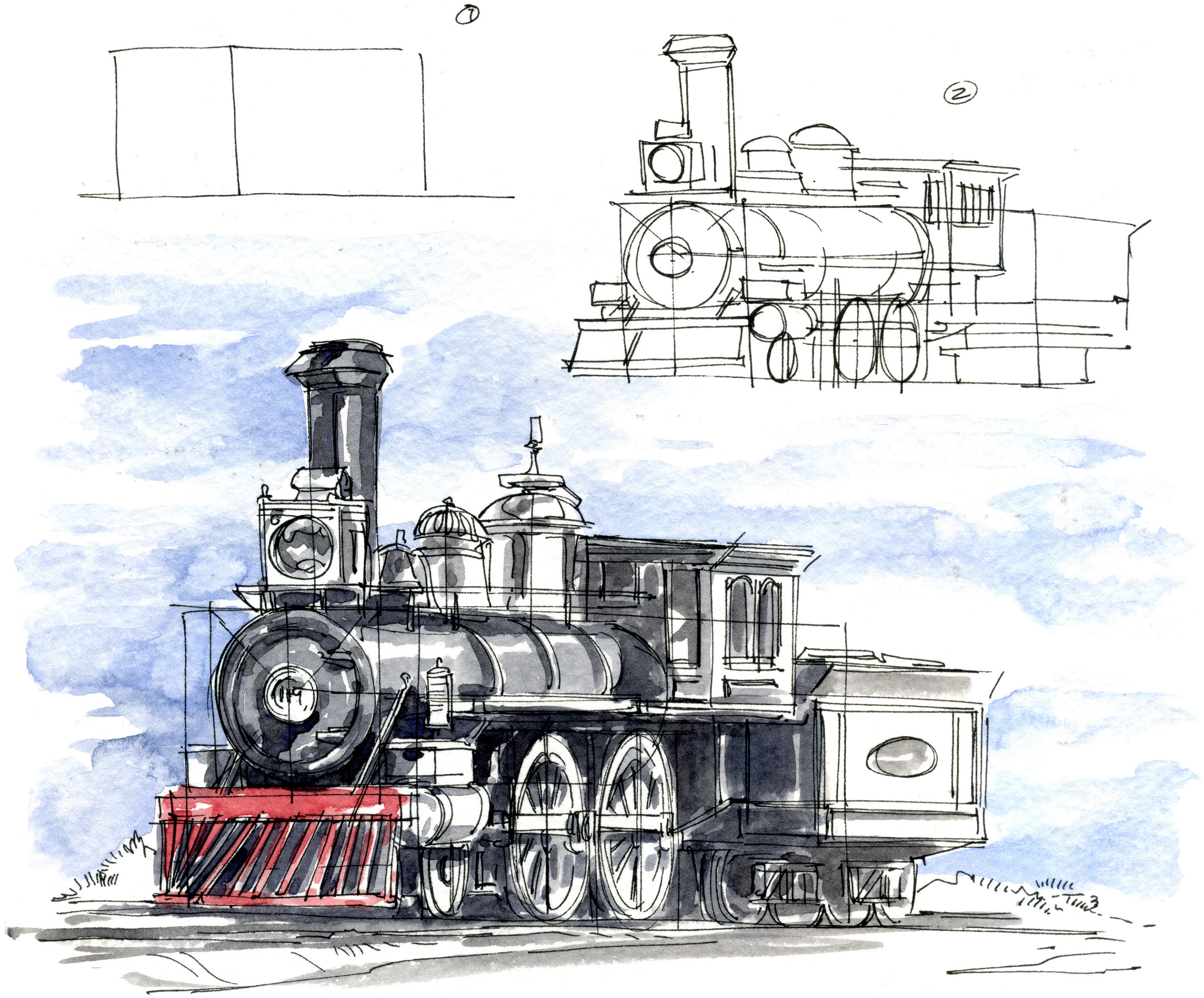
Ⓕ SMOKEBOX. SPENT STEAM IS RELEASED FROM THE CYLINDERS THROUGH THE BLAST PIPE BELOW THE STACK. PRODUCES A REDUCTION IN PRESSURE IN THE SMOKEBOX, WHICH DRAWS THE FIREBOX GASES THROUGH THE BOILER TUBES.

Ⓖ STACK. THE SPENT STEAM FROM THE BLAST PIPE MIXES WITH THE GASES FROM THE BOILER TUBES AND EXITS THROUGH THE STACK.

Ⓗ CAB. THE TRAIN CREW OPERATES THE ENGINE FROM THE CAB. THE FIREMAN'S JOB IS TO MAKE THE STEAM BY CONTROLLING THE FIRE, AND THE WATER SUPPLY TO THE BOILER. THE ENGINEER CONTROLS THE THROTTLE AND PRESSURE.

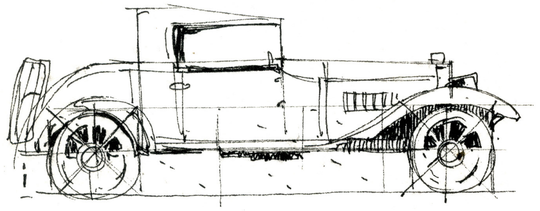


APPLICATION



THE ANGLE AND DEGREE OF THE WHEELS GIVE IT THE SENSE OF PERSPECTIVE AND DEPTH.

AUTOMOBILES

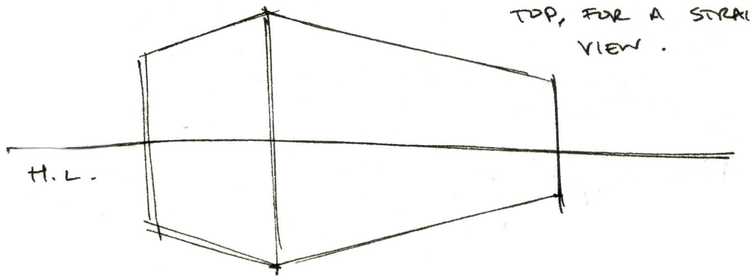


PERSPECTIVE VIEW

DRAWING VEHICLES IN PERSPECTIVE CAN ALWAYS BE A CHALLENGE FOR PEOPLE JUST BEGINNING. STARTING FROM THE BASICS OF DRAWING BOXES CAN ALWAYS HELP. HOWEVER THE APPLICATION IS HARD TO SEE. YOU MUST BE CAREFUL IN THE ANGLE OF VIEW AND WHICH PLANES OF THE BOX YOU CAN SEE.

> TO START. ALWAYS LOOK FOR THE HORIZON LINE FIRST.

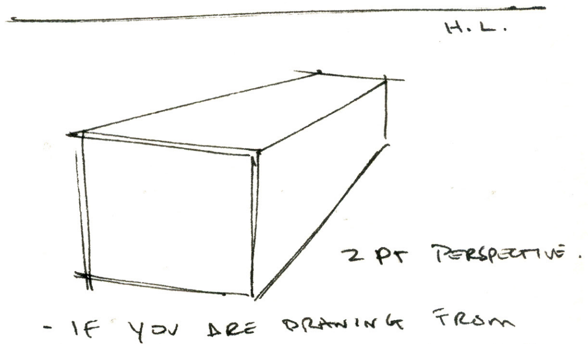
> PLACE YOUR BOX ON TOP, FOR A STRAIGHT ON VIEW.



IF YOU STILL HAVE DIFFICULTY CAPTURING AN ACCURATE PERSPECTIVE, TRY THE METHOD OF FLATTENING YOUR VIEW.

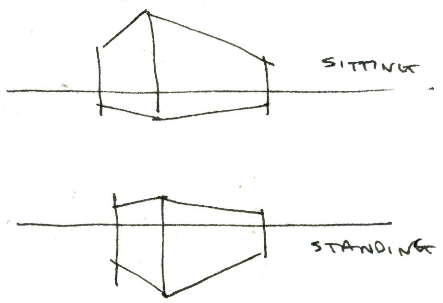
TIP UP VIEW

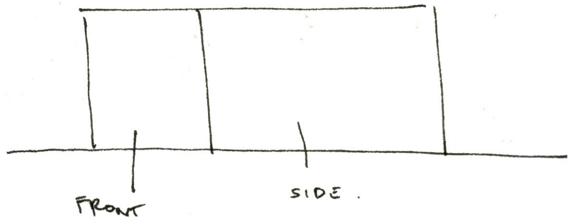
TRY TO FOCUS ON STILL GETTING AN PROPER PROPORTION, AND UNDERSTANDING THE DETAILS. USING THIS VIEW WILL TAKE AWAY THE FRUSTRATION OF PERSPECTIVE.



- IF YOU ARE DRAWING FROM OBSERVATION YOU SHOULD NOT BE ABLE TO SEE THE TOP OF THIS BOX, UNLESS YOU ARE STANDING ABOVE THE VEHICLE.

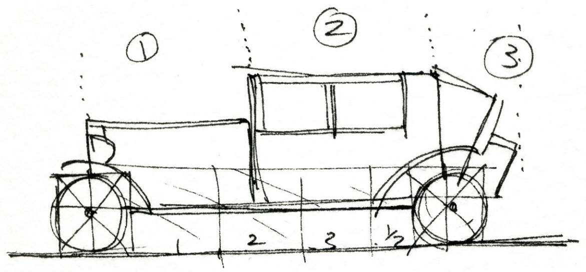
DEPENDING ON HOW HIGH OR LOW YOUR BOX IS FROM THE HORIZON LINE. IS DICTATED BY WHETHER YOUR ARE STANDING OR SITTING,





THE IDEA IS IN THIS VIEW, YOU ARE SITTING VERY FAR AWAY FROM THE OBJECT, CREATING A FAR DISTANCE OF THE 2 VANISHING POINTS, MAKING IT FEEL VERY FLAT.

AUTOMOBILES

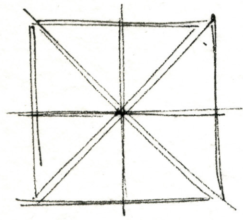


ALWAYS START WITH THE SIDE VIEW TO LOCK IN THE PROPORTIONS.

THERE ARE 3 MAJOR PARTS TO CONSIDER IN THE SIDE VIEW.

① THE HOOD. ②. THE MAIN CAB ③ TRUNK

HOWEVER, TO GET THE PROPORTIONS OF THE BODY, WE MUST START WITH THE WHEEL BASE.

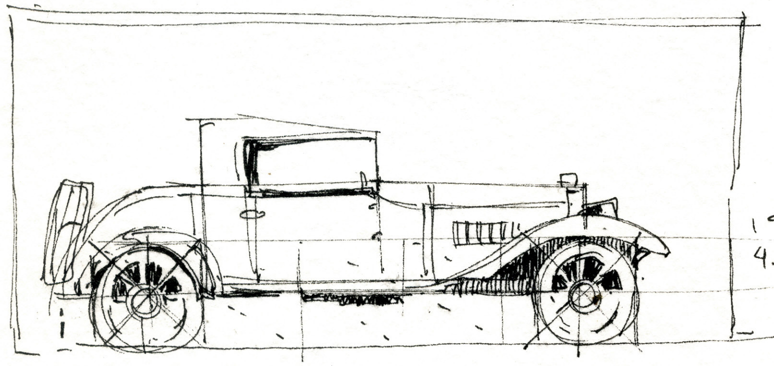


- START WITH A BOX TO GET THE WHEEL.

TO GET THE LENGTH OF THE CAR, USE THE WHEELS TO COUNT AND MEASURE.

SOME CARS WILL HAVE MORE OR LESS WHEELS DEPENDING ON THE MODEL.

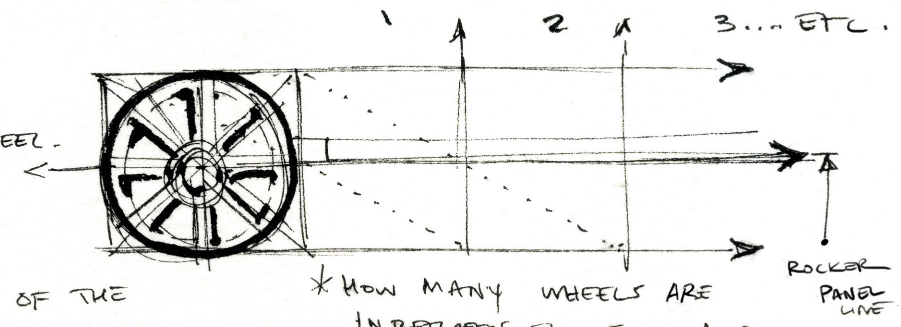
* REFER TO THE SURFACE DETAIL PAGE TO KNOW HOW TO INDICATE THESE VEHICLES.



1929 BLACK BENTLEY
4.12 LTR DROPHEAD

MUCH LIKE THE LOCOMOTIVES FROM BEFORE. AUTOMOBILES CAN ALWAYS BE A STRUGGLE, ALSO DUE TO SEEING CARS EVERY DAY WE CAN NOTICE SMALL MISTAKES MADE IN THE SKETCHES.

- BEGIN WITH CLASSIC CARS TO UNDERSTAND THE BASICS OF SHAPE. THE CLASSIC FORMS ARE EASIER TO DECONSTRUCT.
- THEN MOVE TO MODERN DAY AUTOMOBILES.

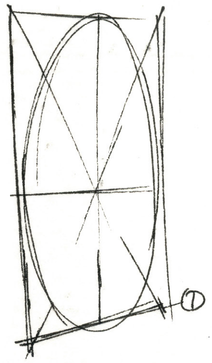


* HOW MANY WHEELS ARE IN BETWEEN THE FIRST AND LAST WHEEL? *

- ROCKER PANEL LINE
  THIS LINE WILL GIVE YOU THE HEIGHT OF THE BOTTOM OF THE CAR FROM THE GROUND.
  THIS PANEL LINE GOES THROUGH THE CENTER OF BOTH WHEELS.
  IT IS SHARED WITH ALL CLASSIC CARS WITH SIMILAR BODY STYLING.

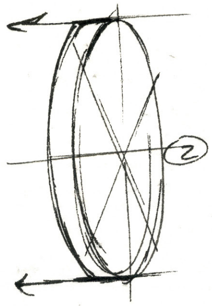
TIRES

ELLIPTICAL FORMS WILL ALWAYS BE DIFFICULT TO CAPTURE ACCURATELY FREEHAND. BUT CONFIDENCE CAN BE BUILT WITH TIME.

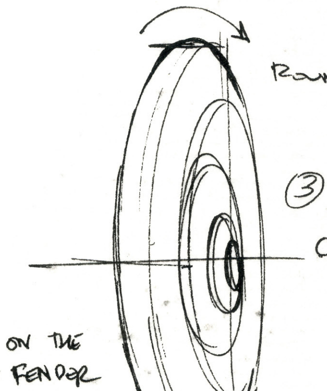

①

START WITH YOUR BOX AND CREATE YOUR ELLIPSE INSIDE.

AS YOU ADD VOLUME, YOU WILL GET A SHAPE THAT I CALL THE 'COOKIE WHEEL'


②

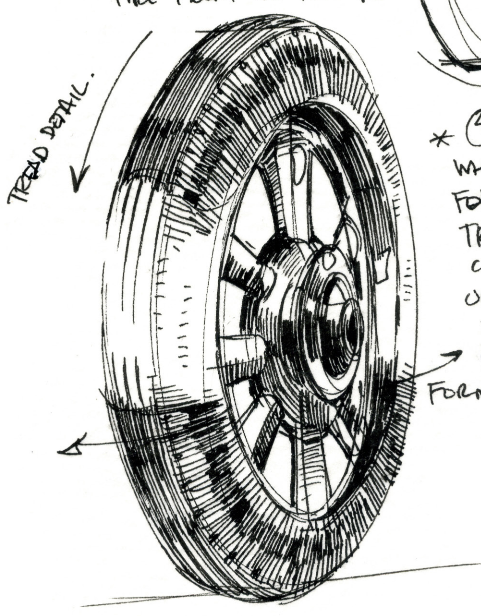
ADD VOLUME INWARD.


③

ROUND OF THE HARD EDGE. TOP AND BOTTOM

CREATE YOUR INNER ELLIPSES.

CAST SHADOW ON THE TIRE FROM THE FENDER

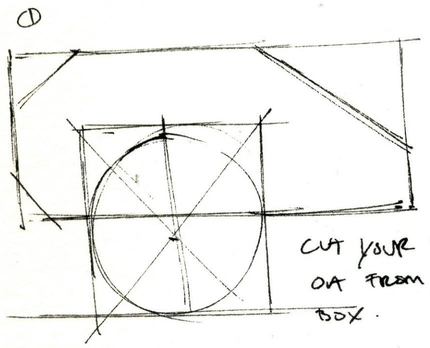

TREAD DETAIL.

* ④ WHEN CROSS HATCHING, FOLLOW THE TIRE TREAD LIKE A NATURAL CONTOUR.. ON THE FACE OF THE TIRE, HATCH ROTATING AROUND THE TIRE.

FORM SHADOW

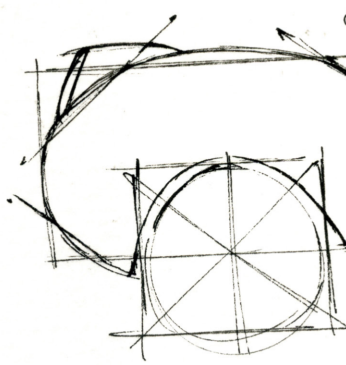
A DIFFICULT ASPECT OF DRAWING CLASSIC CARS, ARE THE SMOOTH CURVES ON A BODY OR FENDER. THE BEST APPROACH IN THE BEGINNING IS TO START WITH A SIMPLE GEOMETRIC FORM THEN ADD THE CURVES AFTER.

①



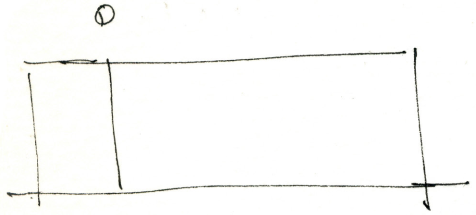
CUT YOUR SHAPE OUT FROM THE BOX.

②



ROUND OFF THE EDGES.

①



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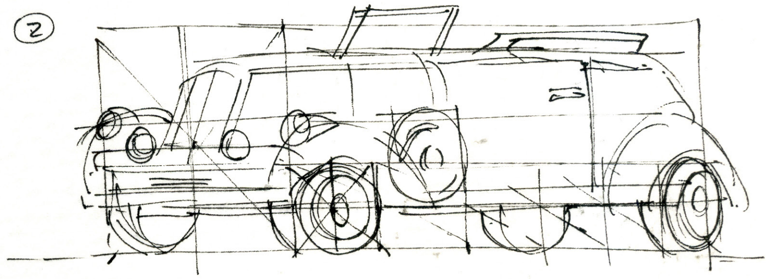
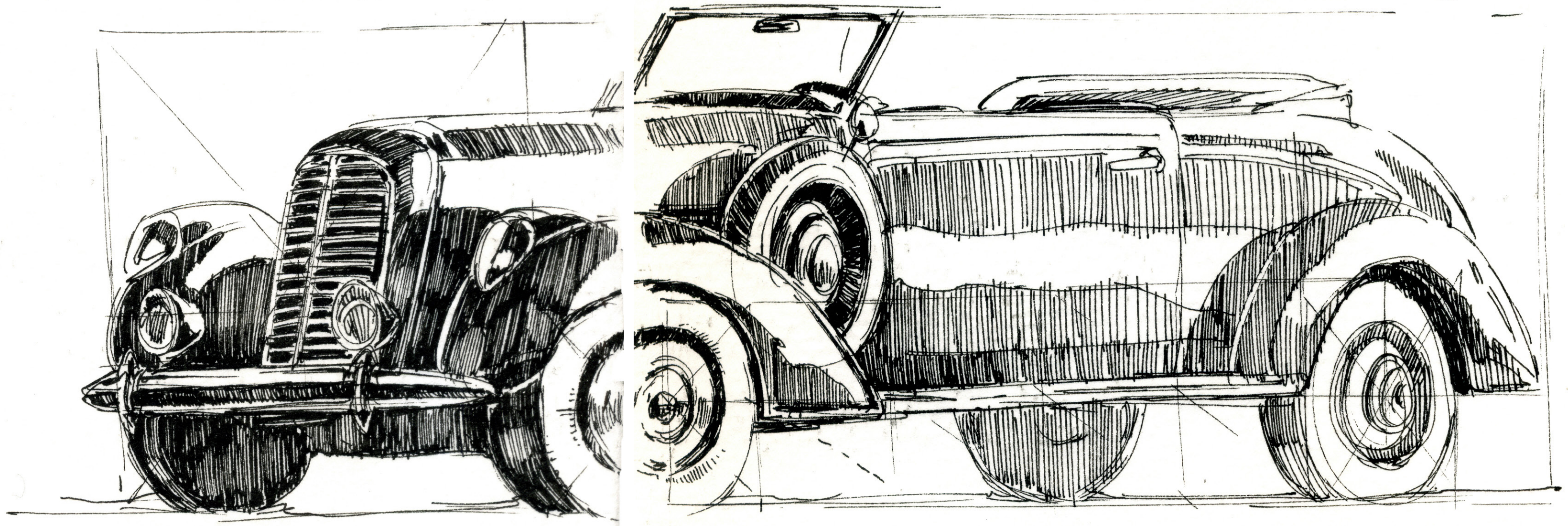


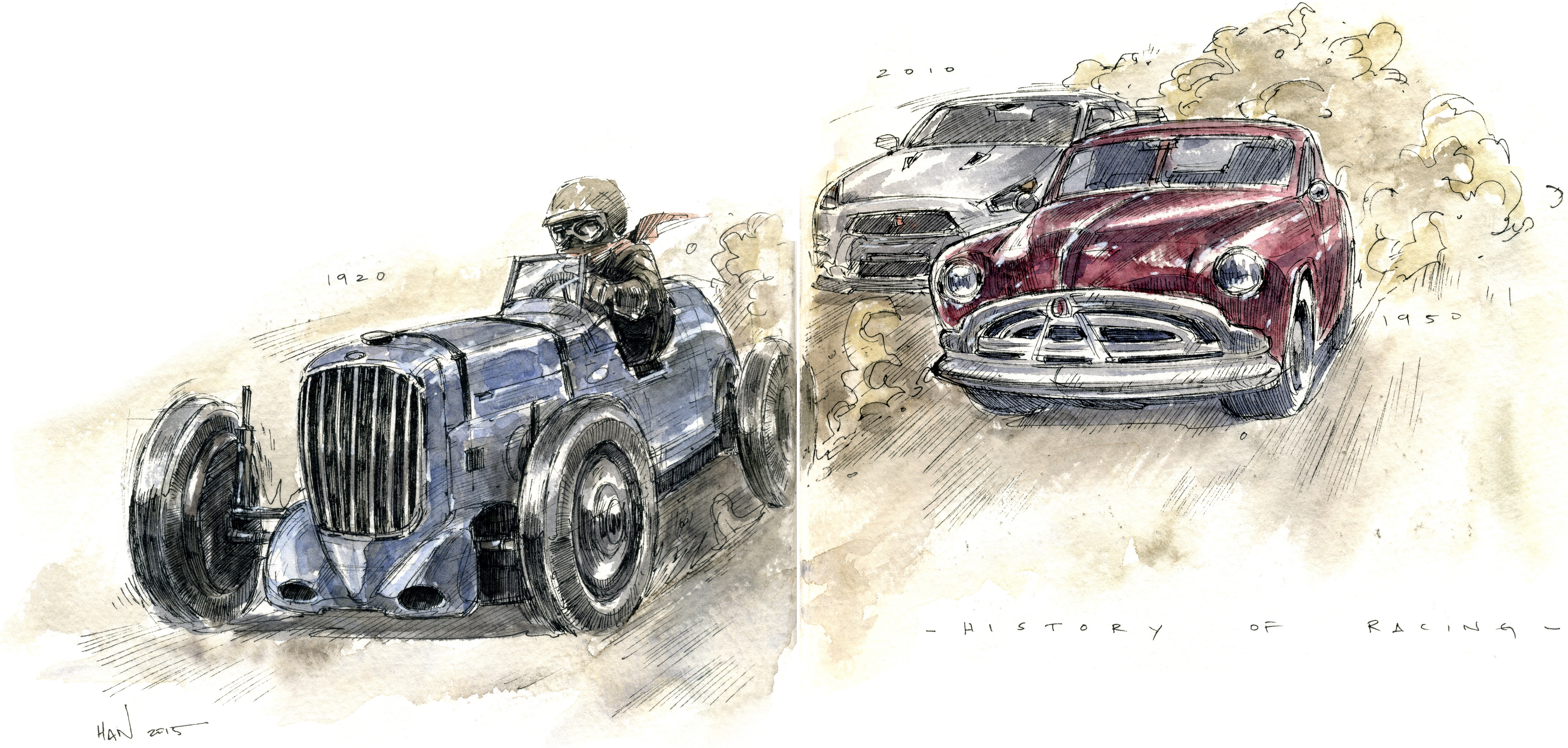
- FROM YOUR SIDE STUDY. MOVE INTO THE TIP UP ANGLE VIEW. FLATTEN YOUR PERSPECTIVE AND FOCUS ON THE PROPORTION.

③



* ALWAYS CONSIDER YOUR FOCAL POINT.

GRADATE FRONT TO BACK

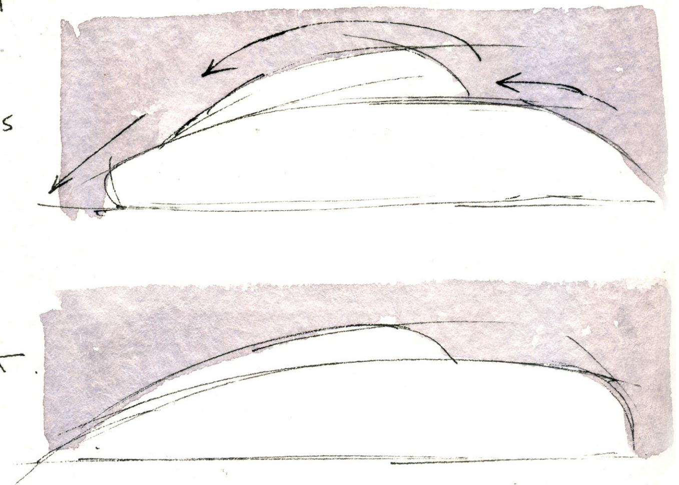

2010
1920
1950
- HISTORY OF RACING -
HAN 2015

MODERN AUTOMOBILE

MODERN DAY CARS CAN MUCH MORE DIFFICULT TO APPROACH WHEN FIRST APPROACHING VEHICLE FORMS. WE BEGIN WITH CLASSIC CARS TO GET INTRODUCED TO THE PROPORTIONS AND THE UNDERSTANDING OF THE PERSPECTIVE FOUNDATIONS.

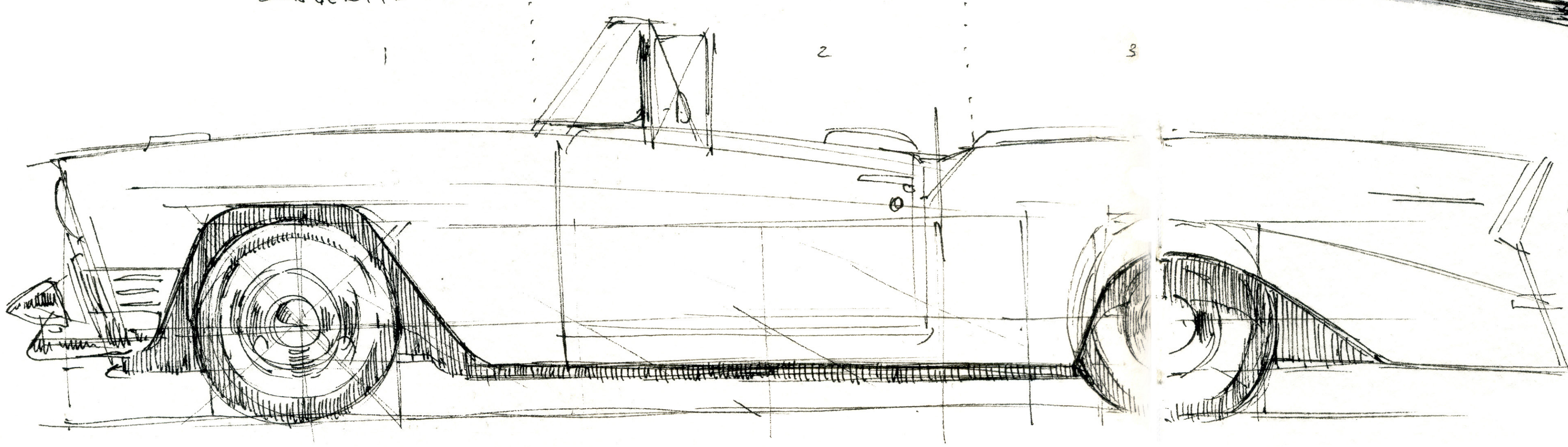
HOWEVER WITH CURRENT MODEL CARS, THE SHAPES ARE BLENDED TOGETHER AND HARDER TO VISUALLY BREAK APART.

THE LINE

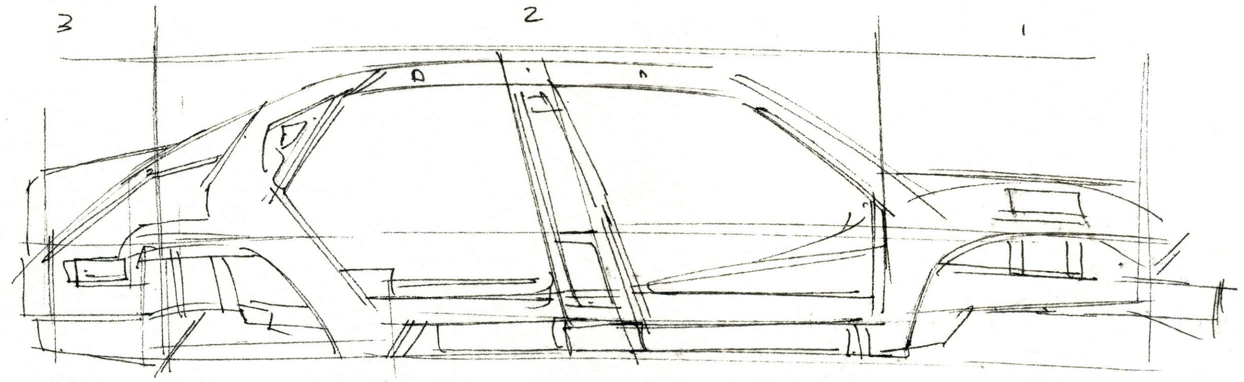


BY THE EARLY 1900'S THE AUTOMOBILE SHED THEIR HORSELESS CARRIAGE STYLE INTO CUSTOM CAR BODIES THANKS TO PROFESSIONAL COACH BUILDERS.

1956 CHEVROLET
BEL AIR
CONVERTIBLE



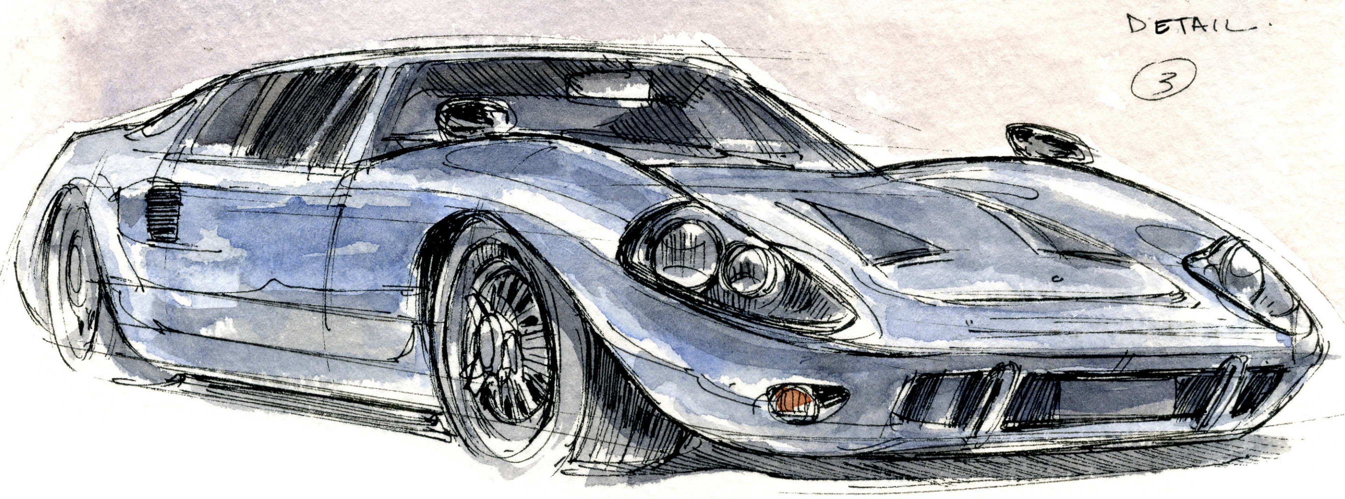
STYLE AND COMFORT

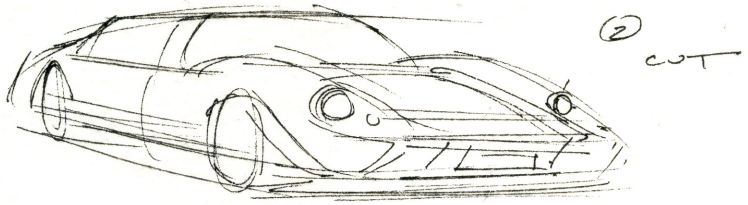


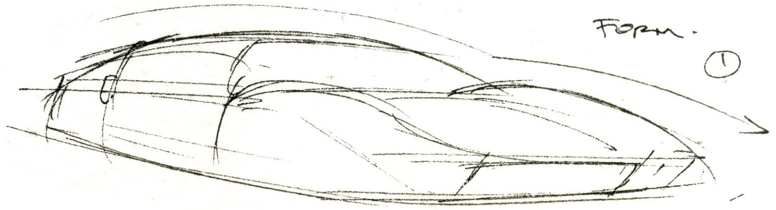
THE BODY SHELL.

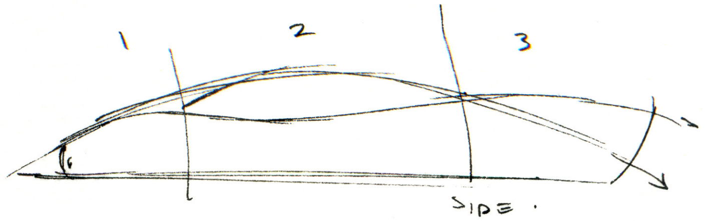
2016 MASERATI
QUATTROPORTE

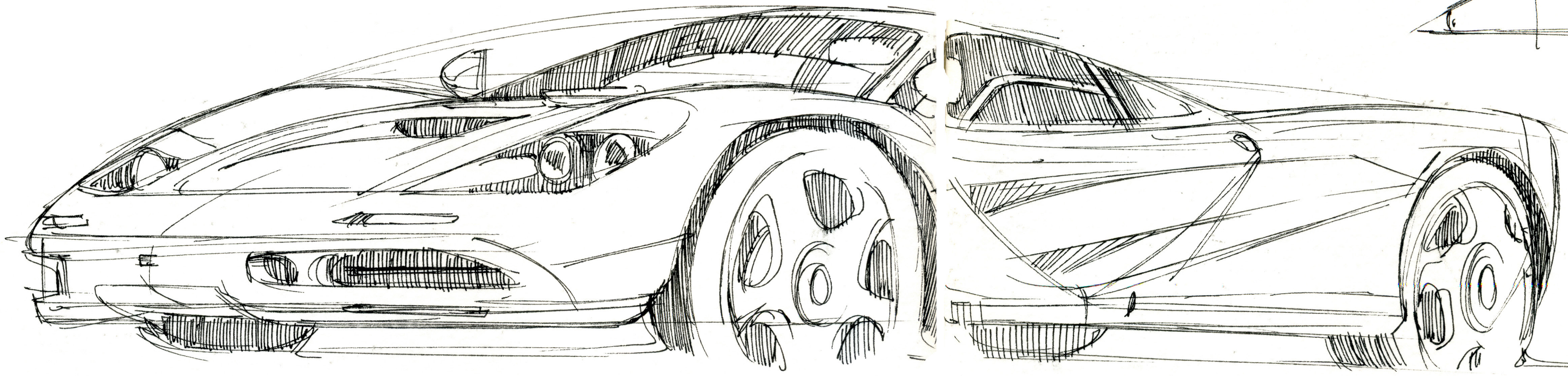
1967 GT40 FORD MARK III





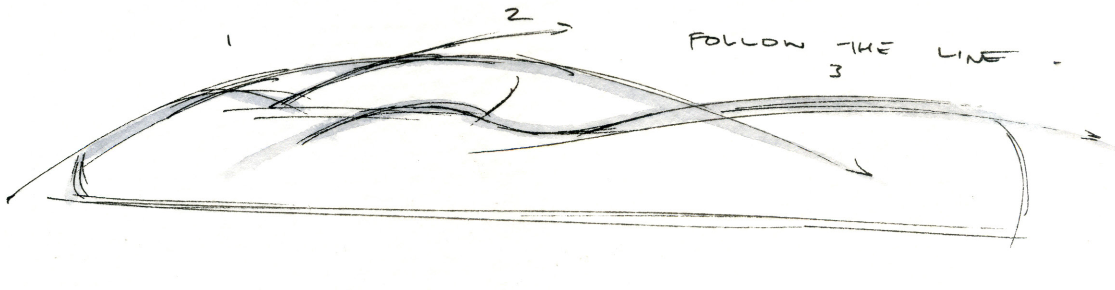




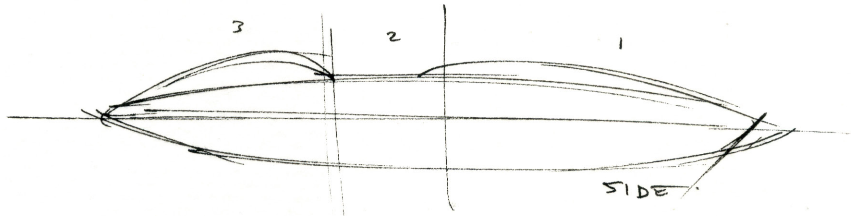


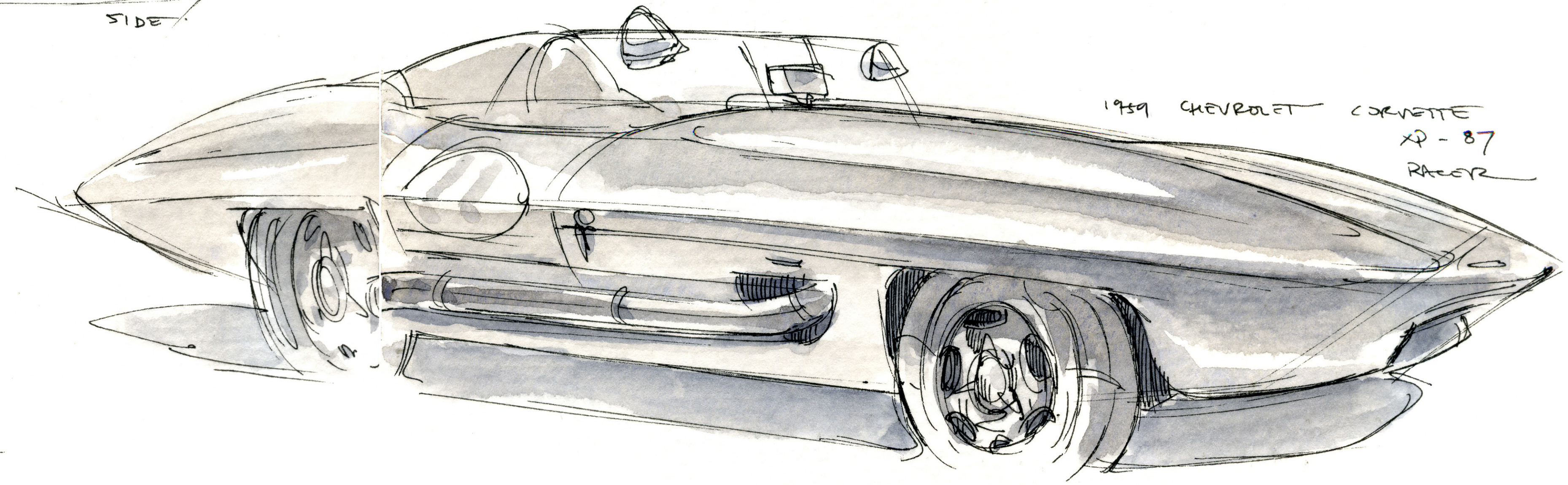
EVEN THOUGH THE SHAPES ARE MORE STREAMLINED AND BLENDED TOGETHER. I STILL FOLLOW THE GUIDELINES SET IN CLASSIC CARS, AS TO WHERE THE FIRST, SECOND, AND THIRD SHAPES SIT

1995 McLAREN F1



FOLLOW THE LINE.

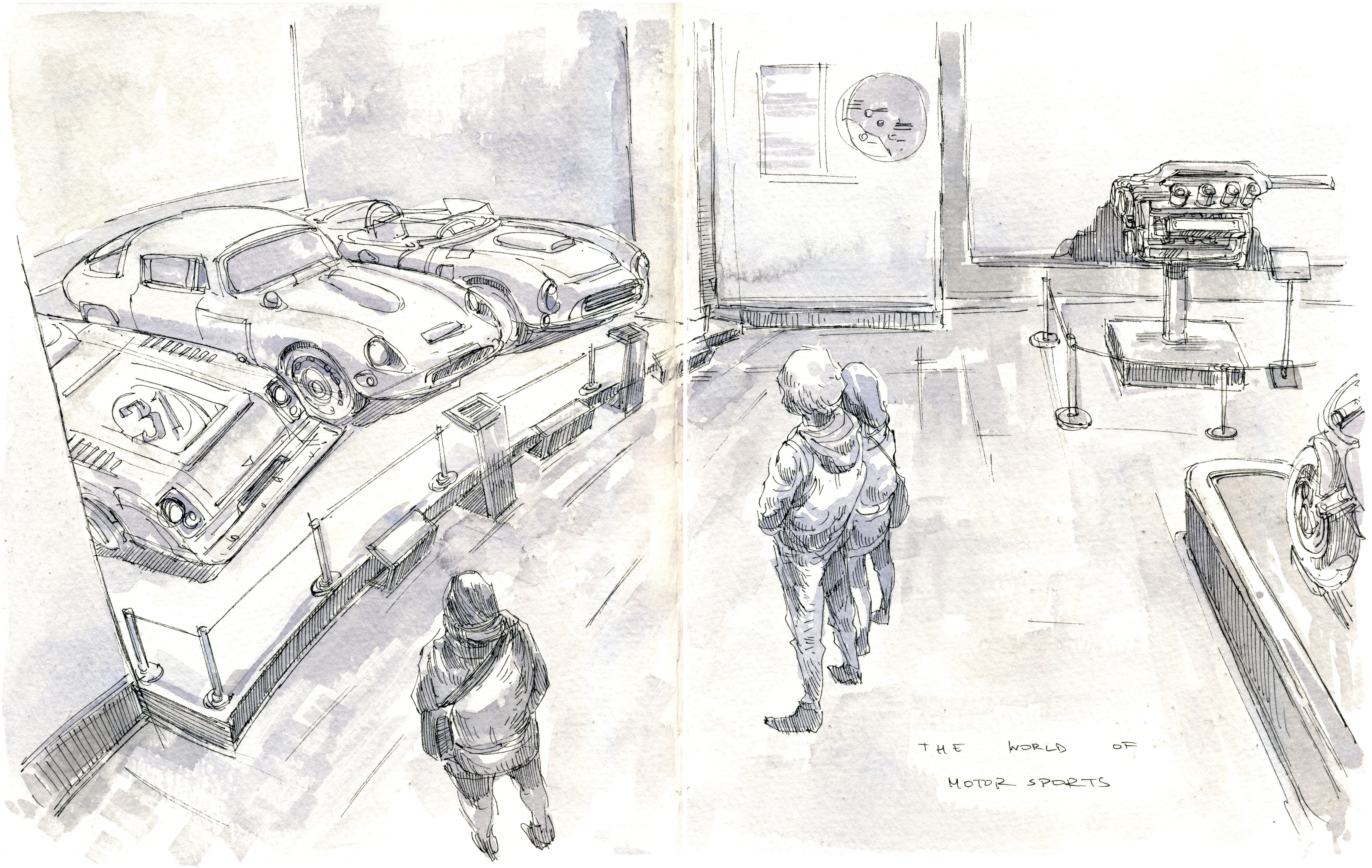




1959 CHEVROLET CORVETTE XP-87 RACER

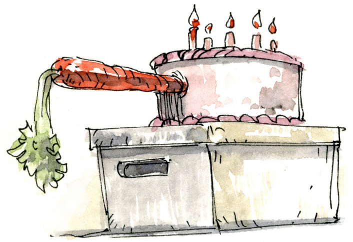
THE STREAMLINE SHAPE

USE OVERARCHING LINES CONNECTING THE FRONT OF THE CAR TO THE REAR. CUT INTO THAT SHAPE WITH MORE ARCHS APPROPRIATE TO THE DESIGN OF THE FORM. THE SMALLER DETAILS AND INDICATIONS SHOULD ALWAYS COME AFTER YOU HAVE THE BODY FORM.



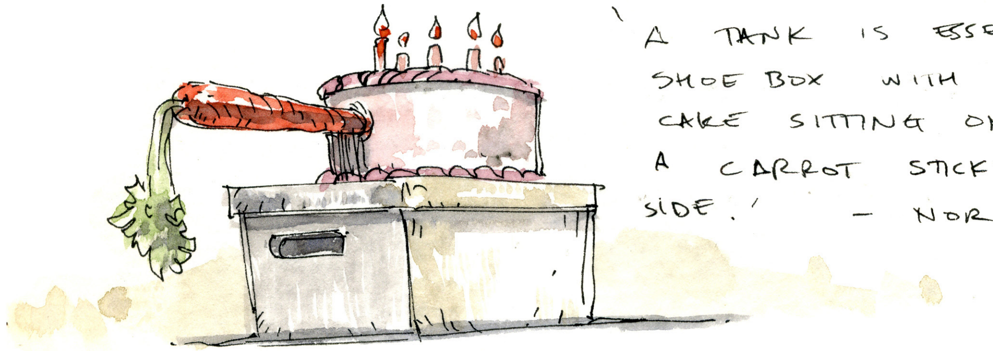
THE WORLD OF
MOTOR SPORTS

MILITARY



MILITARY

FUNCTION OVER FORM. ADAPTABLE AND ADVANCED IN TECHNOLOGY AND MATERIALS. MILITARY GROUND VEHICLES HAVE MANY APPLICATIONS ON THE FIELD. TRANSPORTATION, CONSTRUCTION, COMMUNICATIONS, OFFENSE AND DEFENSE.

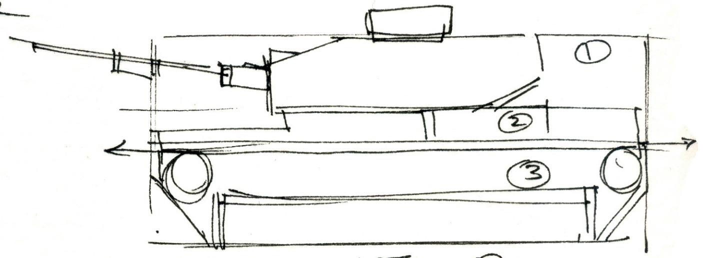


'A TANK IS ESSENTIALLY A SHOE BOX WITH A BIRTHDAY CAKE SITTING ON TOP, WITH A CARROT STICKING OUT THE SIDE.' — NORM

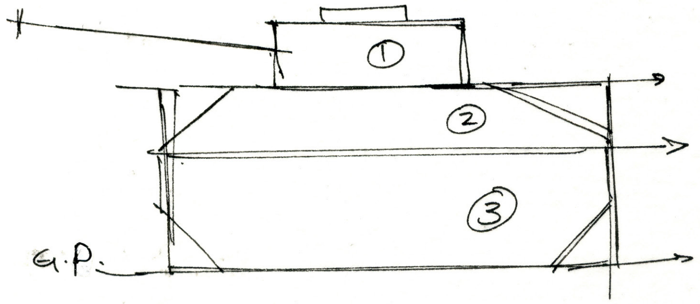
- THE TANK -

WE WILL FOCUS ON THE OFFENSIVE VEHICLE TO BEGIN. I FIND THESE SORTS OF VEHICLES A LITTLE EASIER TO CONSTRUCT BECAUSE THEIR SHAPES ARE SO SIMPLE AND GEOMETRIC.

ALWAYS STARTING WITH THE SIDE STUDY.



SIMPLE SHAPES. ①

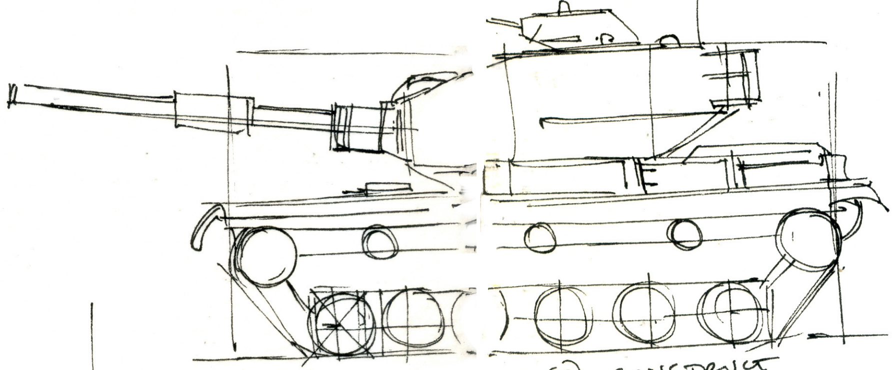


G.P.

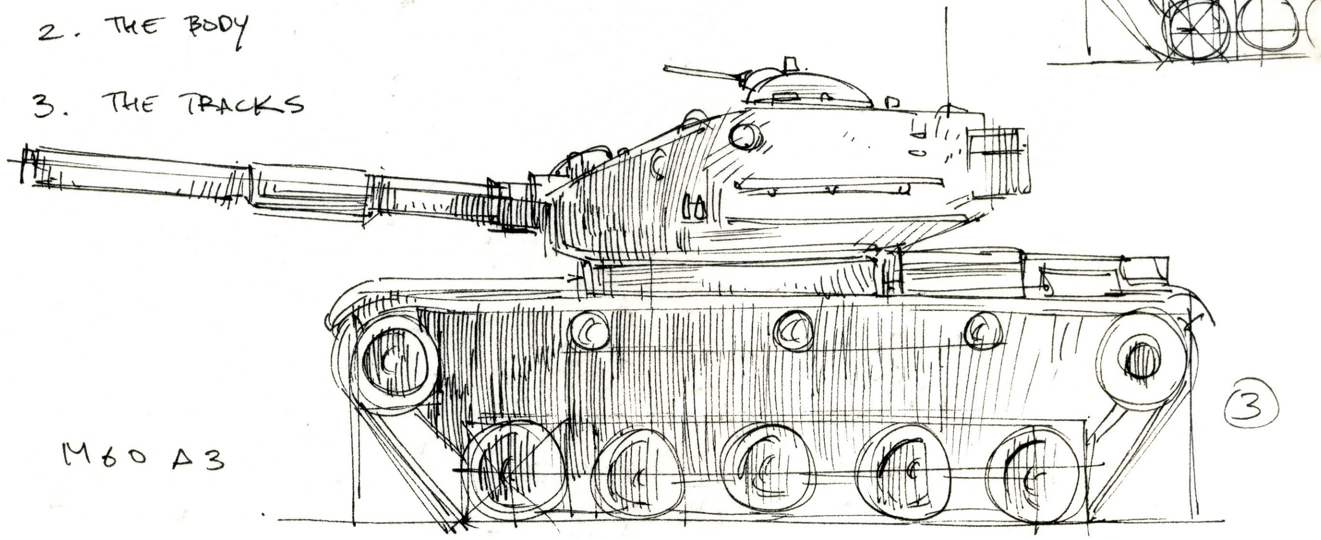
1. THE TURRET.

2. THE BODY

3. THE TRACKS



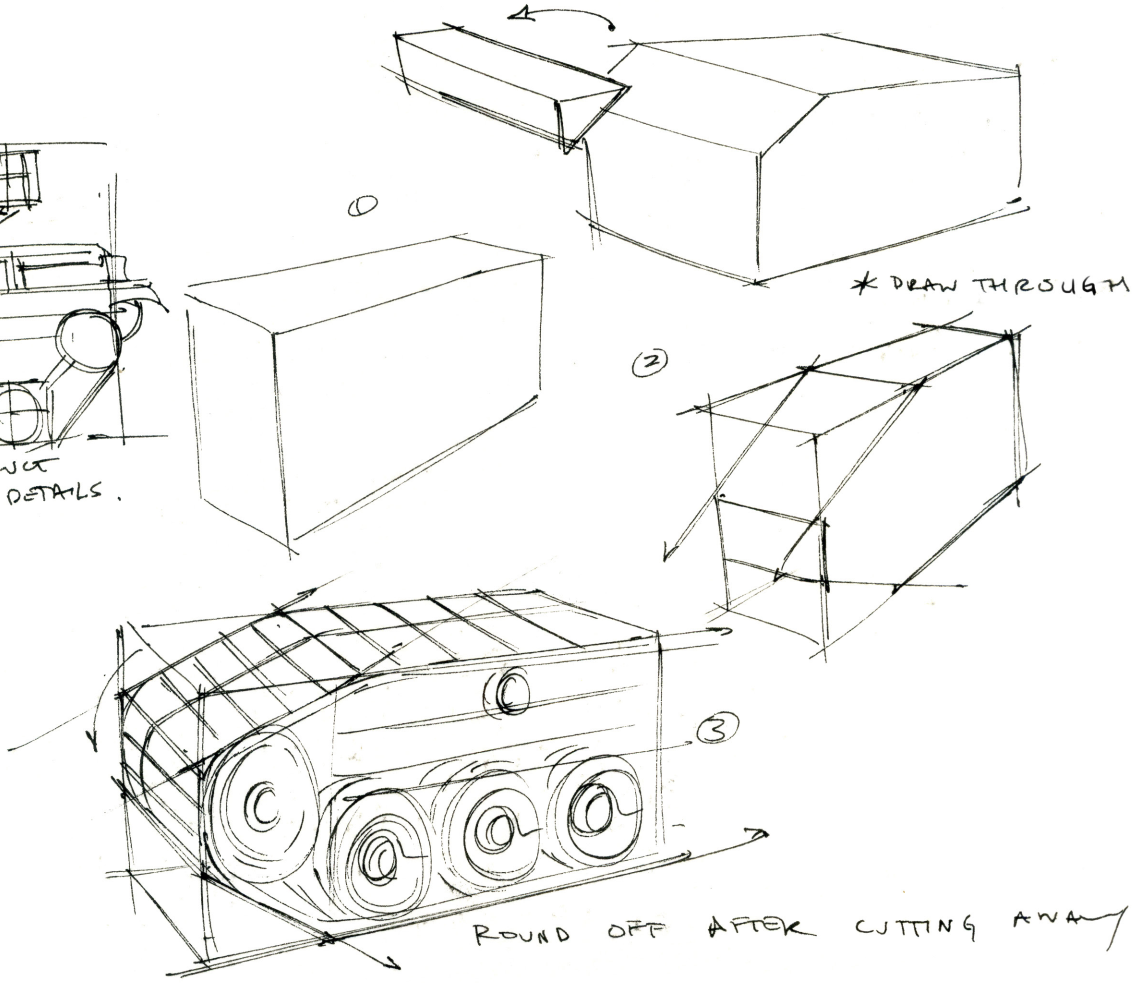
② CONSTRUCT MINOR DETAILS.

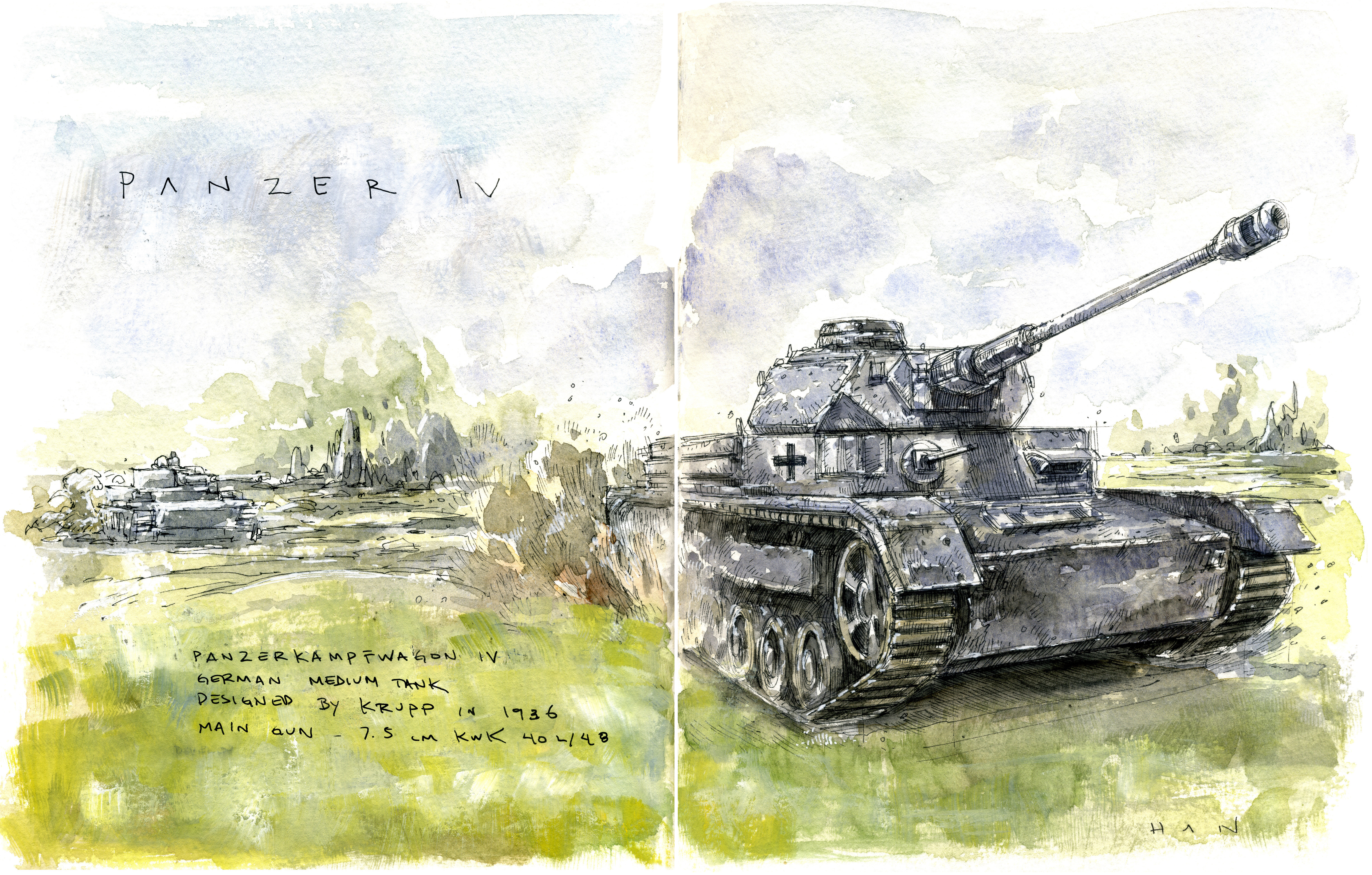


M60 A3

CUT AWAY AT THE FORM

AN IMPORTANT METHOD THAT HELPS MAINTAIN ACCURACY, AND KEEPS THE SIMPLICITY OF THE SKETCH, IS CUTTING AWAY AT A LARGER GEOMETRIC FORM.

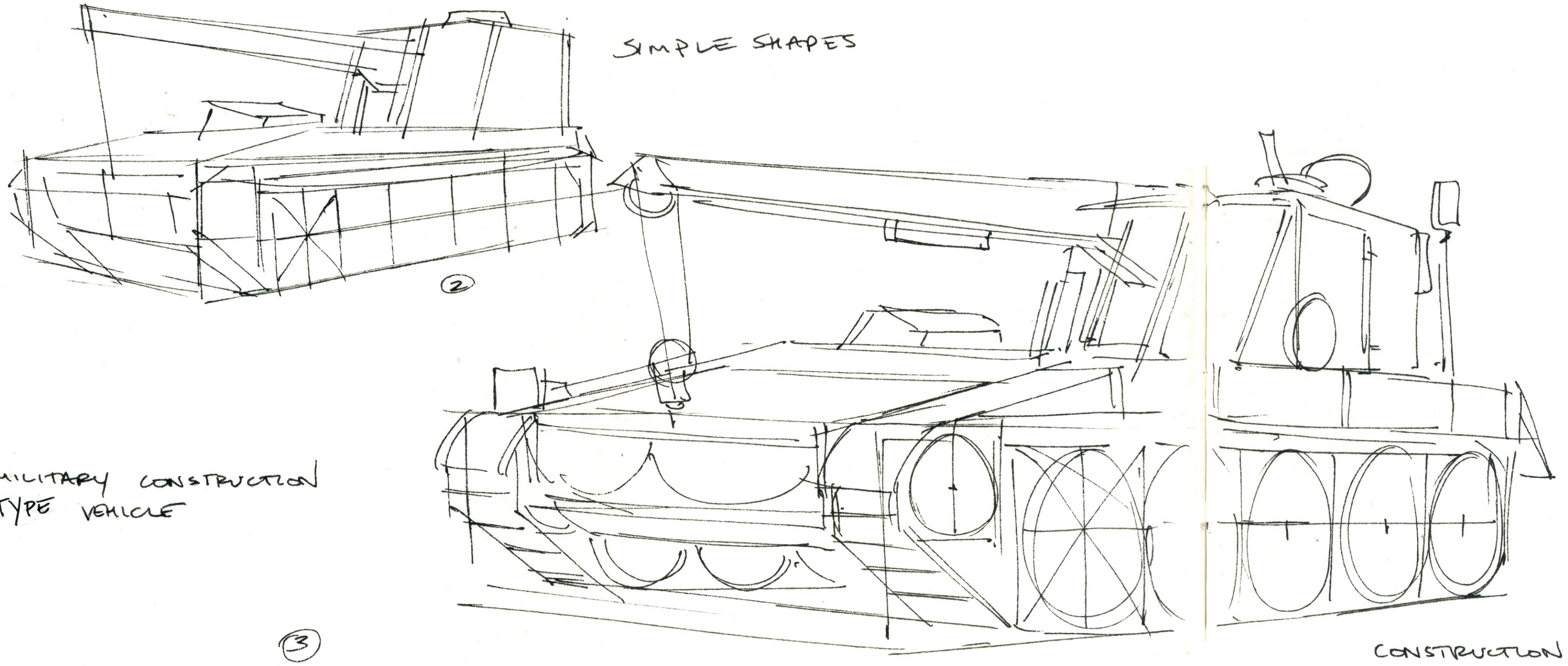




PANZER IV

PANZERKAMPFWAGON IV
GERMAN MEDIUM TANK
DESIGNED BY KRUPP IN 1936
MAIN GUN - 7.5 cm KWK 40 L/48

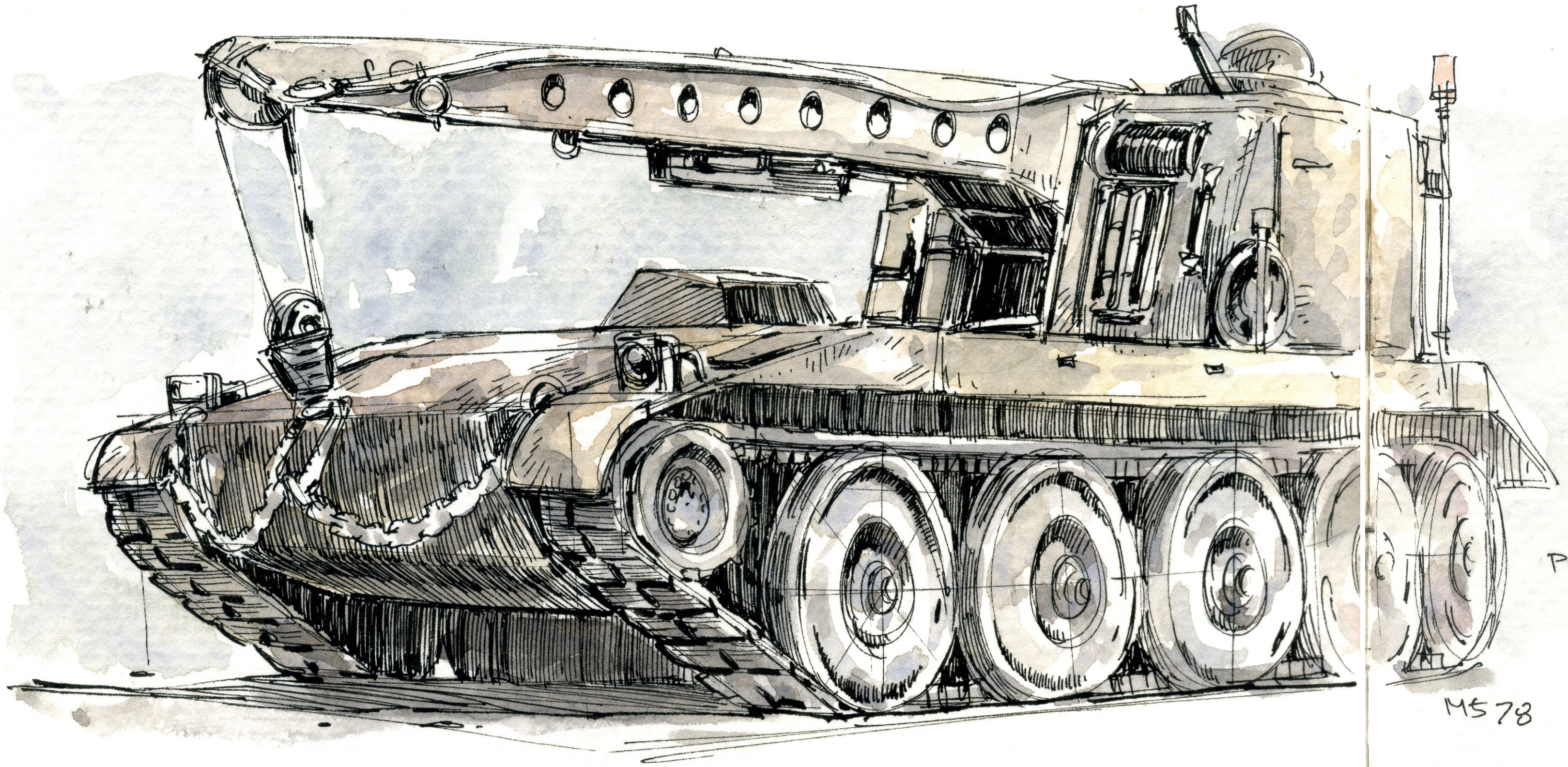
HAN



SIMPLE SHAPES

MILITARY CONSTRUCTION TYPE VEHICLE

CONSTRUCTION



PUSH TO DETAILS.

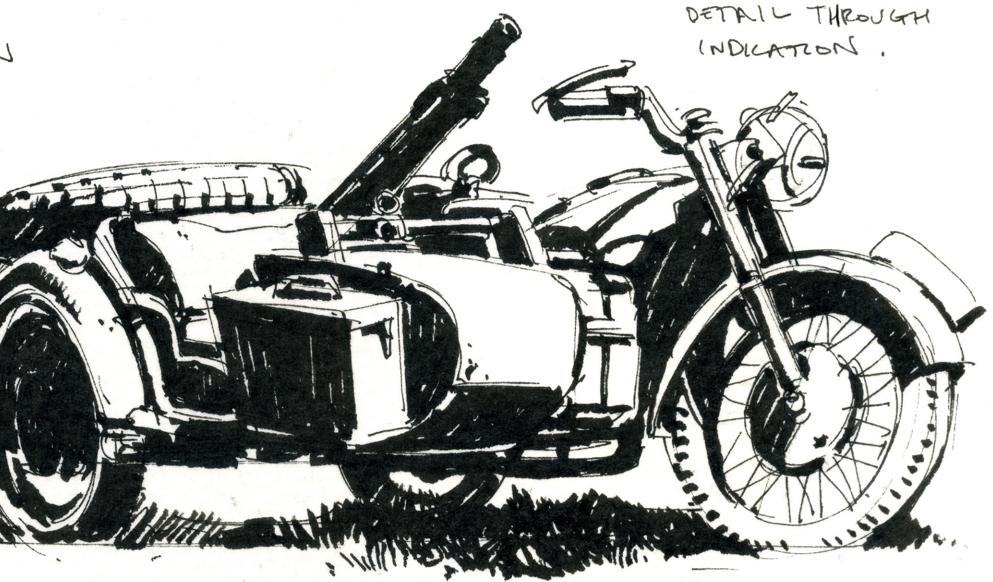
M578 LIGHT ARMORED
RECOVERY VEHICLE

GRAPHIC SHAPES/SHADOWS

PUSHING DARKS IN THE SHADOWS TO HAVE A STRONGER READ IN THE SKETCH.

* TO HELP YOU VISUALIZE, SQUINT AT THE OBJECT TO HELP SEPERATE THE LIGHT AND SHADOW.

- BY GROUPING SHADOWS AND BLOCKING THEM IN, YOU GET A FASTER READ. BUT ALSO GIVE AN IMPRESSION OF DETAIL THROUGH INDICATION.

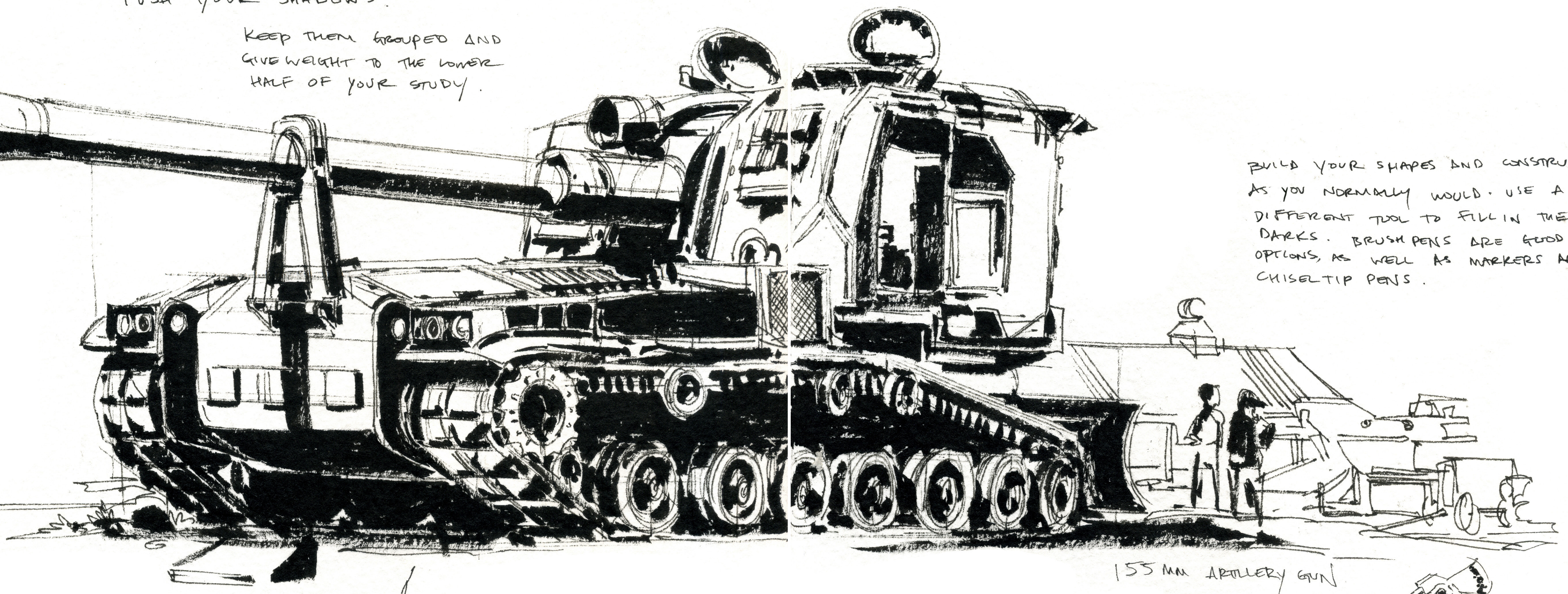


BMW R75
SIDECAR
COMBINATION

PUSH YOUR SHADOWS!

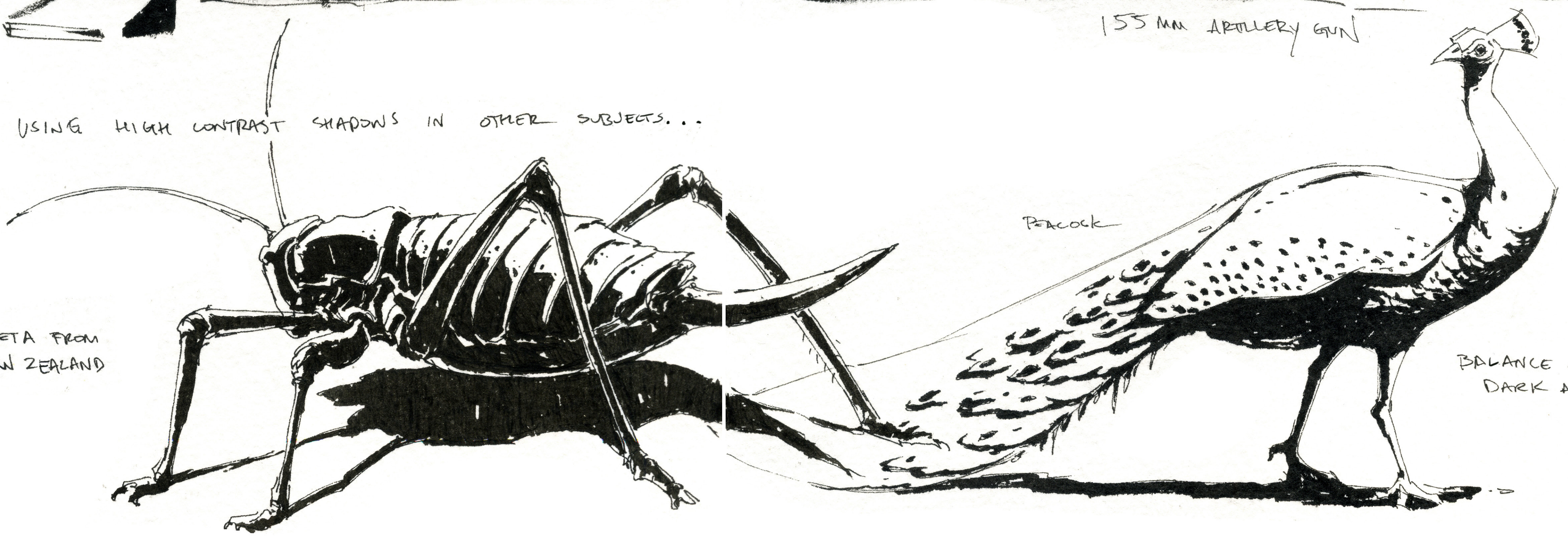
KEEP THEM GROUPED AND GIVE WEIGHT TO THE LOWER HALF OF YOUR STUDY.

BUILD YOUR SHAPES AND CONSTRUCTION AS YOU NORMALLY WOULD. USE A DIFFERENT TOOL TO FILL IN THE DARKS. BRUSH PENS ARE GOOD OPTIONS, AS WELL AS MARKERS AND CHISELTIP PENS.



155 MM ARTILLERY GUN

USING HIGH CONTRAST SHADOWS IN OTHER SUBJECTS...

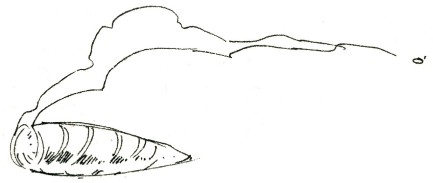


WETA FROM NEW ZEALAND

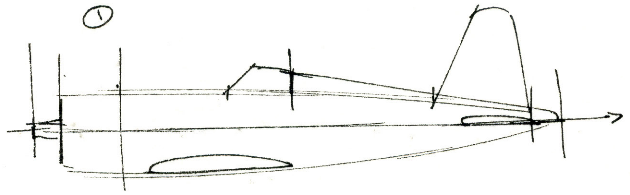
PEACOCK

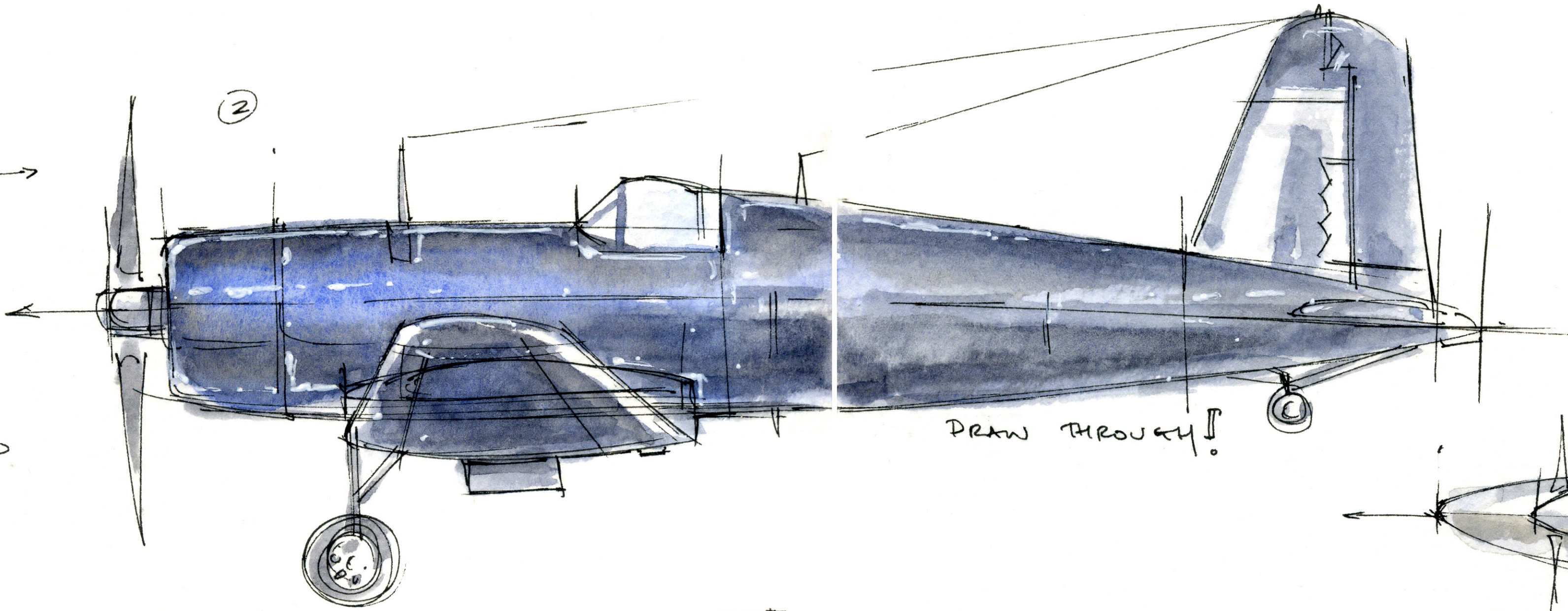
BALANCE OF DARK AND LIGHT

AVIATION



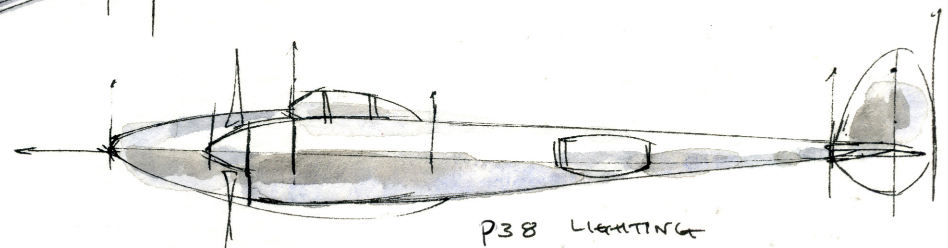
AVIATION




②
DRAW THROUGH!

THE MANY SHAPES OF AIRPLANES FROM DIFFERENT COUNTRIES.

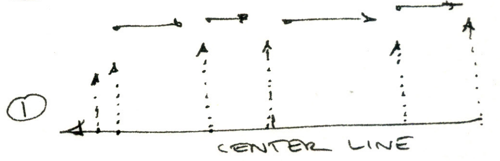
IN THIS SECTION WE WILL COVER VEHICLES THAT TAKE TO THE AIR. MUCH LIKE THE PREVIOUS SECTIONS, CLASSIC FORMS WILL BE BEST PLACE TO BEGIN EXPLAINING MY APPROACH.

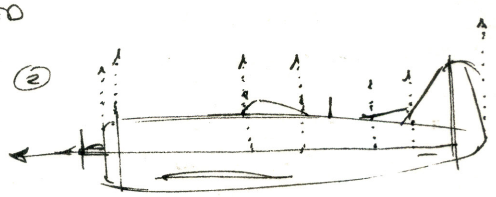


P38 LIGHTING
AMERICAN

HOW TO BEGIN ....

THE SIDE VIEW AGAIN WILL BE EXPLORED FIRST. HOWEVER UNLIKE GROUND VEHICLES, WE DON'T HAVE WHEELS TO USE TO HELP US FIGURE OUT PROPORTION OF LENGTH. SO ANOTHER SYSTEM I LIKE TO USE TO HELP CAPTURE ACCURACY IS REFERENCE POINTS ALONG THE CENTER LINE DETERMINING LENGTH BETWEEN OBJECTS.

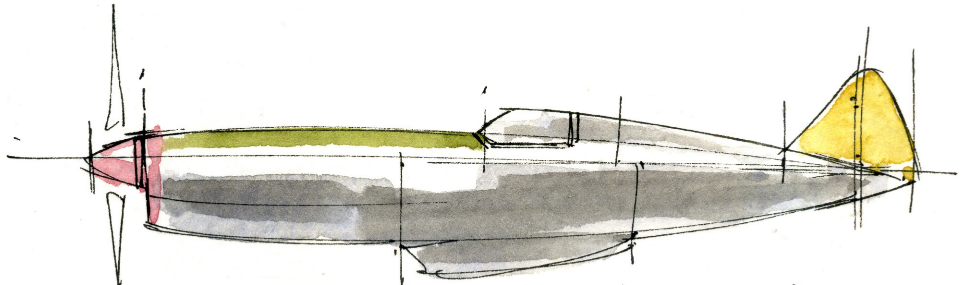

①
CENTER LINE



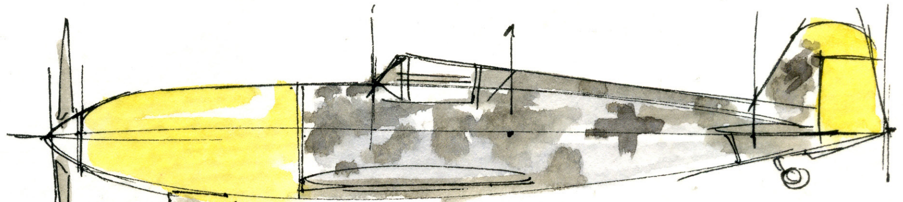
START WITH YOUR CENTER LINE. DETERMINE POINTS ON THE 'CL' AND DRAW VERTICAL LINES.

THE QUESTION IS, HOW FAR APART IS ONE POINT TO ANOTHER. START AT THE NOSE OF THE AIRPLANE AND WORK BACK.

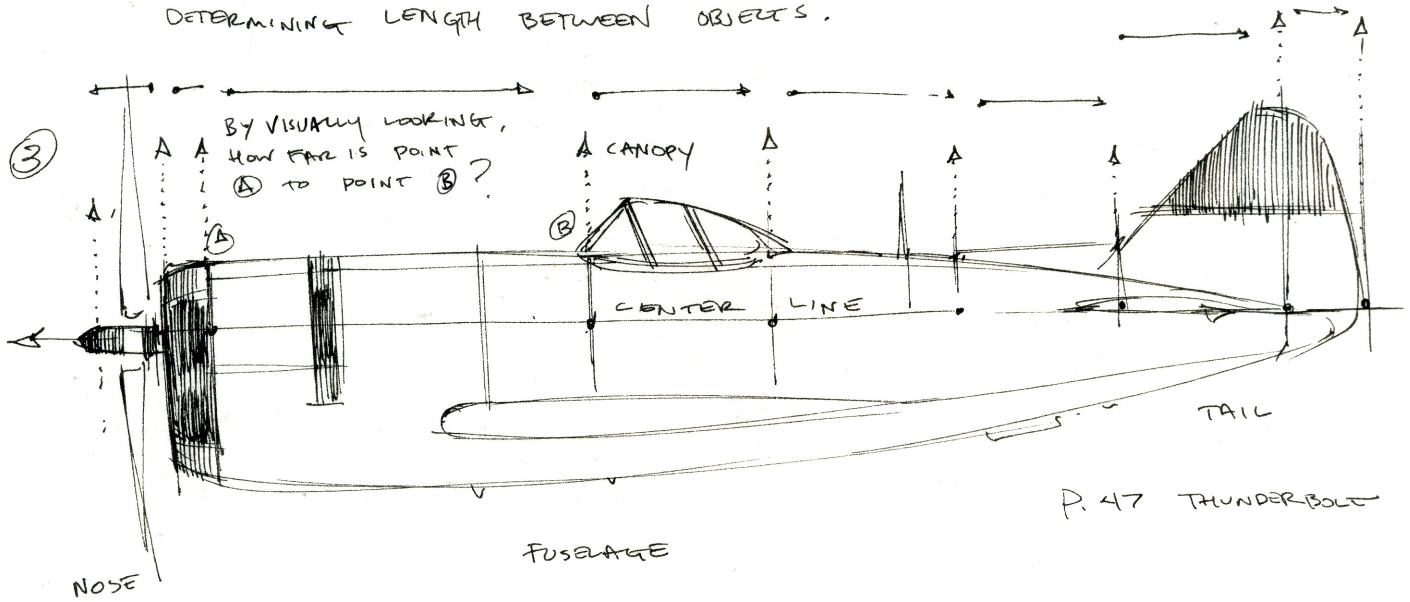
THIS IS ALSO DEPENDENT ON YOUR OBSERVATIONAL SKILLS TO CORRECTLY JUDGE THE DISTANCES.



P51 MUSTANG D.
AMERICAN

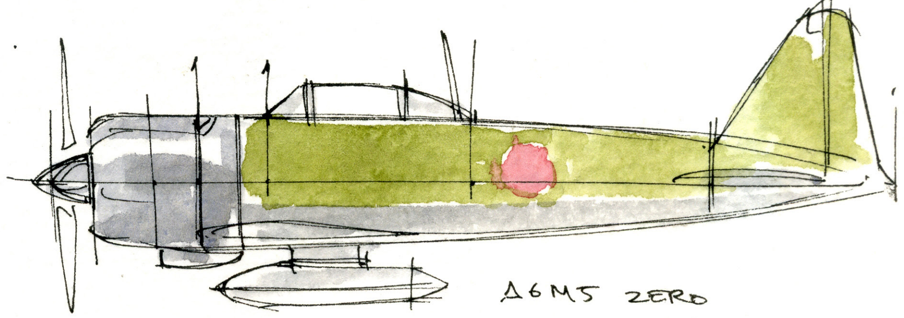


BF 109
GERMAN


③
BY VISUALLY LOOKING, HOW FAR IS POINT Ⓐ TO POINT Ⓑ?
CANOPY
Ⓐ
Ⓑ
CENTER LINE
TAIL
FUSELAGE
NOSE

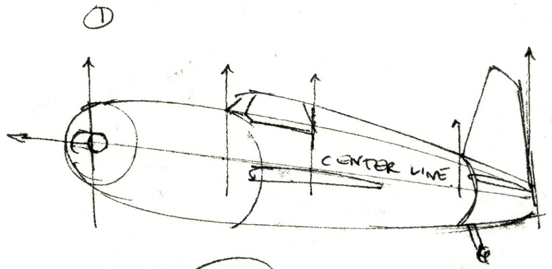
P. 47 THUNDERBOLT

* IN THESE FIRST STUDIES DO NOT DRAW THE WINGS. CONCENTRATE ON THE BODY ONLY INDICATE WHERE THE WINGS ATTATCH.

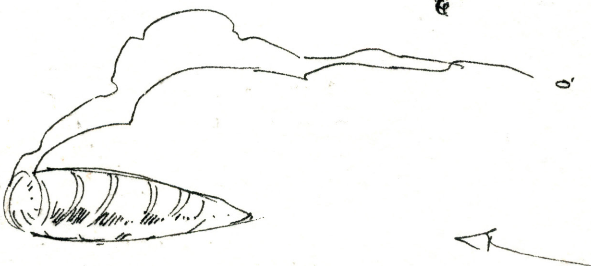


A6M5 ZERO
JAPANESE

THE BODY

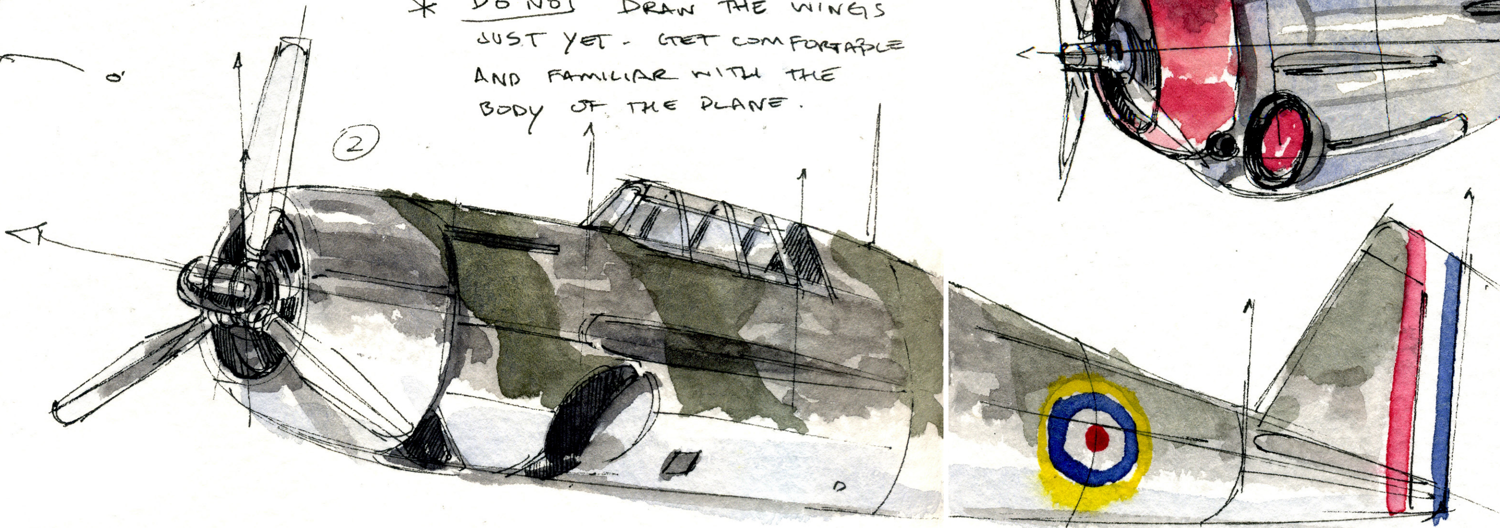


AS WE UNDERSTAND THE PROPORTIONS OF CLASSIC PLANES FROM DOING THE SIDE STUDIES, WE WILL MOVE INTO DRAWING THESE FORMS IN DIFFERENT ANGLES.



FUSELAGE = CIGAR SHAPE

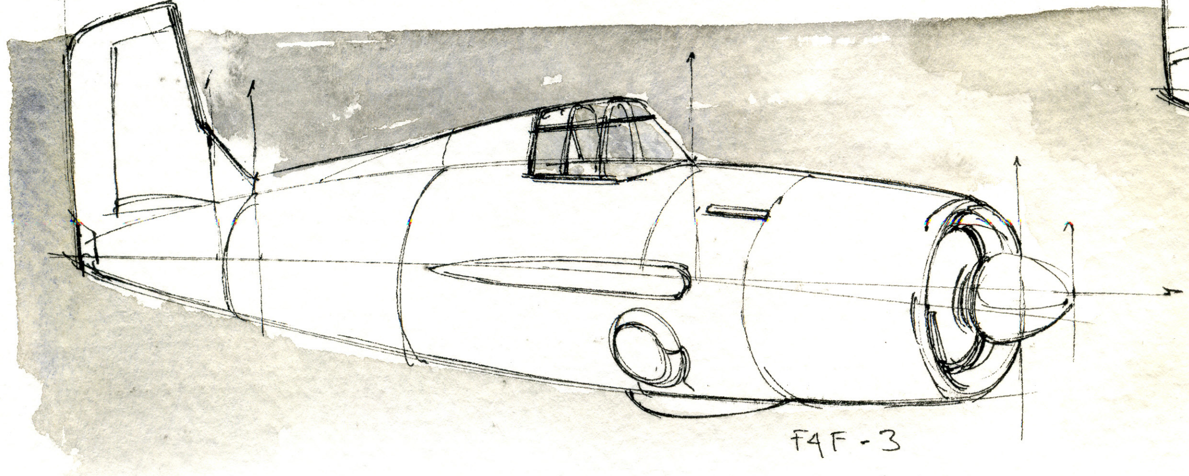
* DO NOT DRAW THE WINGS JUST YET. GET COMFORTABLE AND FAMILIAR WITH THE BODY OF THE PLANE.



G-36 A
GRUMMAN

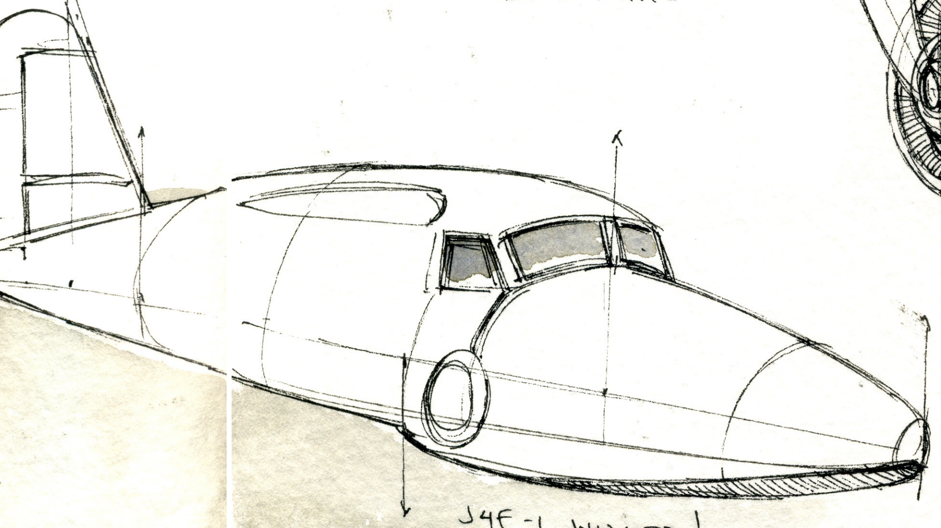
RAF COLOR SCHEME

EVEN AT THIS STAGE, WE NEED TO MAINTAIN ACCURACY AND SIMPLICITY. THE INFORMATION LEARNED FROM THE SIDE VIEWS NEED TO BE BROUGHT OVER INTO 3/4 VIEWS. USING THE SAME SYSTEM OF PROPORTIONAL MEASUREMENT, IS USED



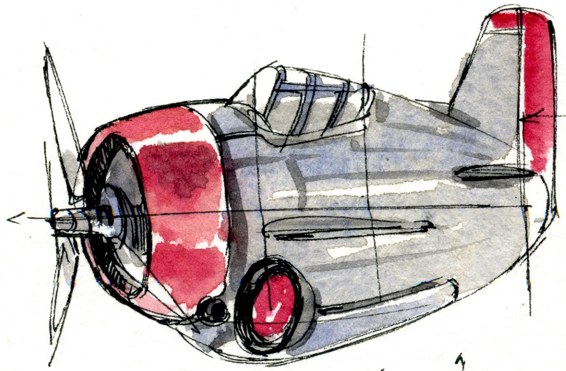
F4F-3

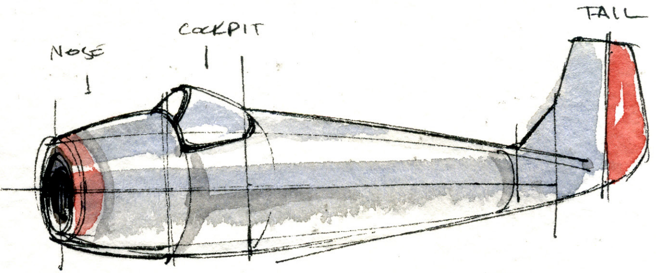
'SERVICE TEST' AIRCRAFT

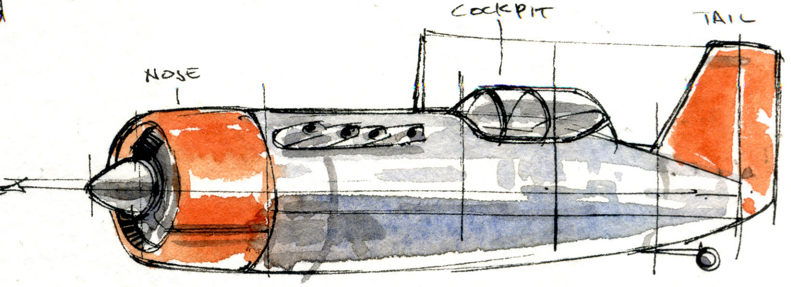


J4F-1 WIDGEON

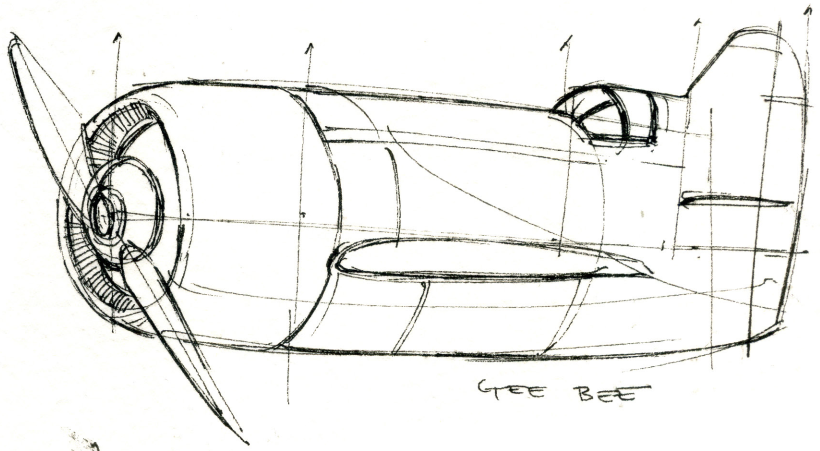
PLAYING WITH FORM / PROPORTION







AFTER STUDYING THE REAL PLANES, IT WILL BE EASIER TO PUSH AND PLAY WITH THE FORMS INTO YOUR DESIGNS.

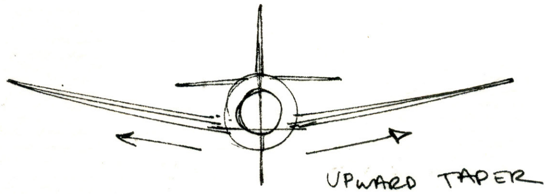


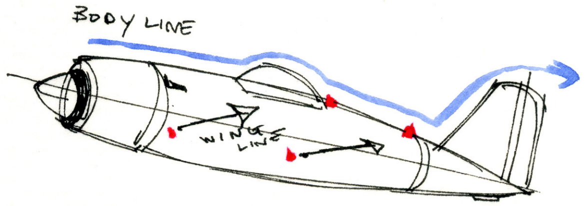
GEE BEE

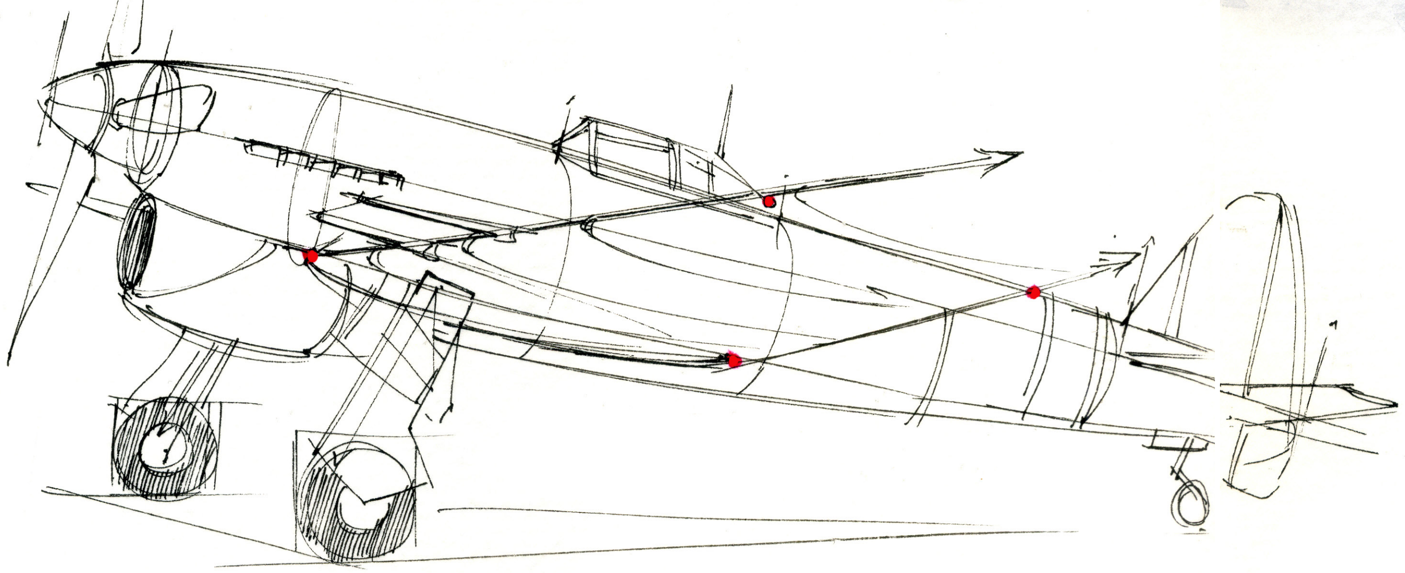
WORK YOUR WAY FROM FRONT TO BACK LIKE THE SIDE VIEWS. IT DOESN'T MATTER IF YOU DON'T KNOW THE LENGTH OF THE PLANE VISUALLY. YOU CAN ALWAYS ADD MORE VOLUME PUSHING BACKWARDS

THE WINGS

WHEN THE PLANE IS GROUNDED, WE SEE THE WINGS ANGLED UPWARDED. DRAWING THESE VEHICLES FROM THIS PERSPECTIVE CAN BE QUITE DIFFICULT DUE TO THE PERSPECTIVE OF THE WINGS.

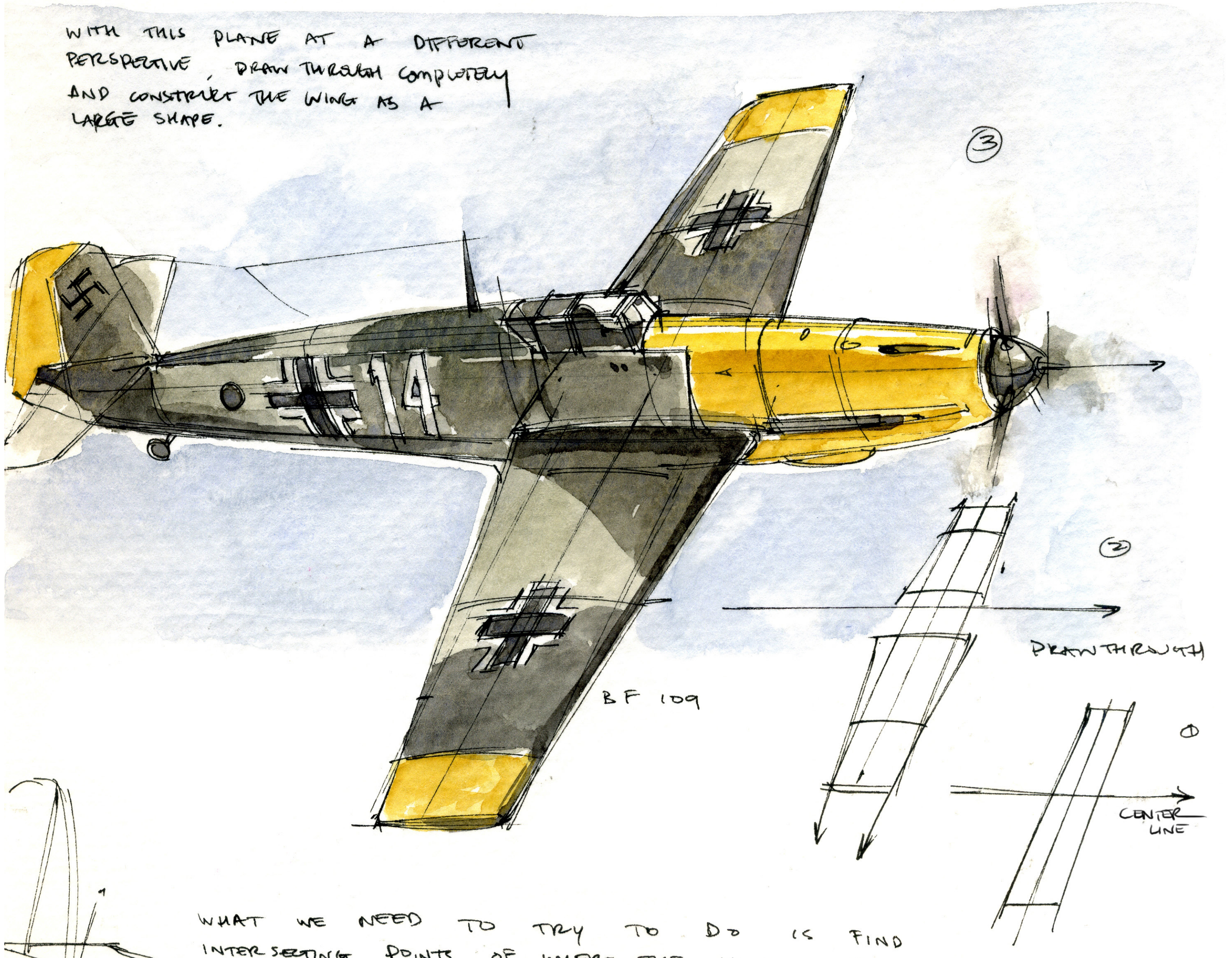

UPWARD TAPER


BODY LINE
WING LINE



● THE INTERSECTING POINT.

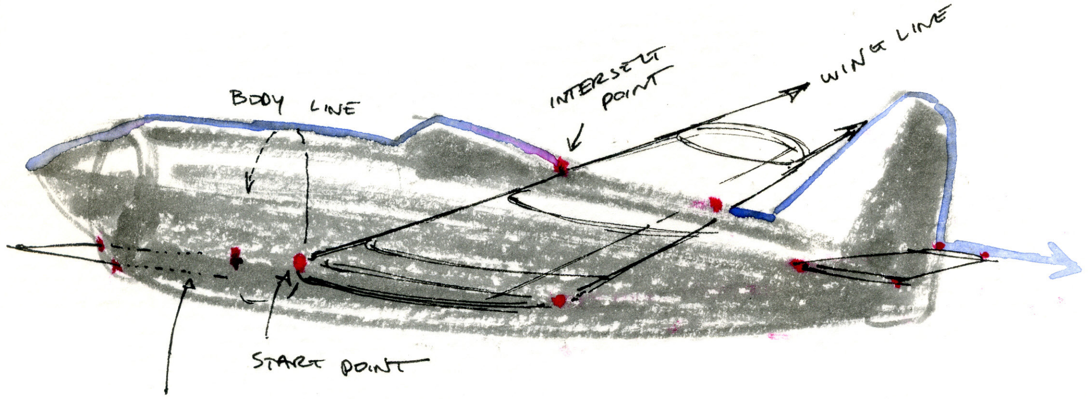
AS WE DRAW JUST THE BODY OF THE PLANE, WE ARE STUDYING THE PROPORTION, THE STARTING POINT OF THE WING CAN ALSO BE INDICATED. IF WE KNOW WHERE IT STARTS, THEN WE NEED TO FIND THE ANGLE OF THE WING ITSELF.



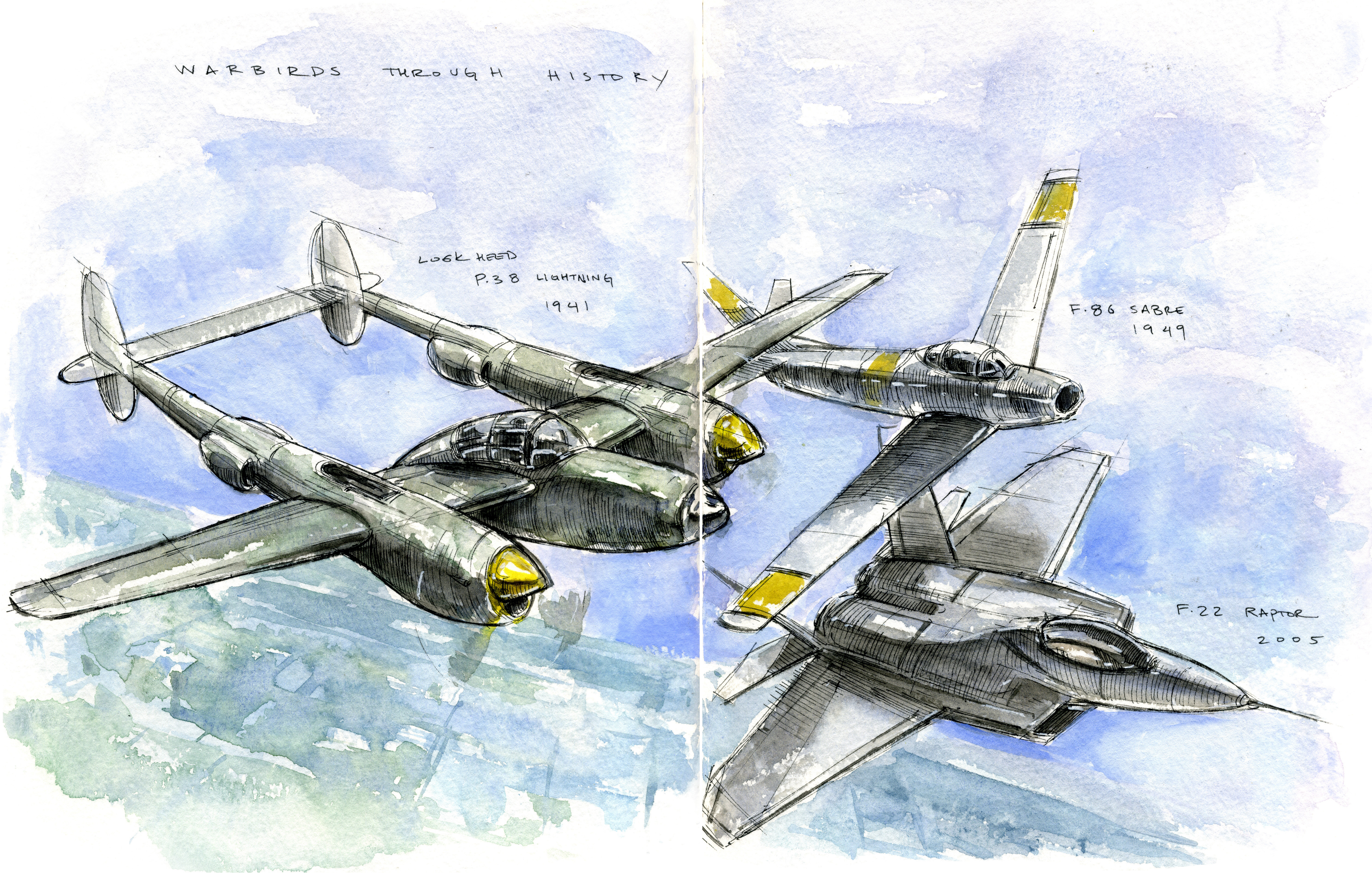
WITH THIS PLANE AT A DIFFERENT PERSPECTIVE, DRAW THROUGH COMPLETELY AND CONSTRUCT THE WING AS A LARGE SHAPE.

③
14
BF 109
②
DRAW THROUGH
①
CENTER LINE

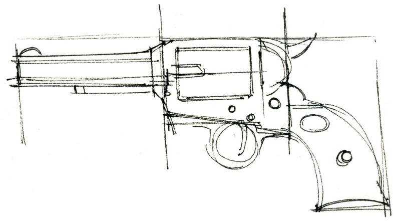
WHAT WE NEED TO TRY TO DO IS FIND INTERSECTING POINTS OF WHERE THE WING LINE OVER LAPS THE BODY LINE. I FIND THIS THE QUICKEST WAY TO APPLY THE PROPER LINE WITH OUT OVER THINKING THE PROCESS.


BODY LINE
INTERSECT POINT
WING LINE
START POINT

TO FIND THE START POINT BEHIND THE BODY. DRAW THROUGH TO THE OTHER SIDE.


WARBIRDS THROUGH HISTORY
LOCKHEED
P.38 LIGHTNING
1941
F.86 SABRE
1949
F.22 RAPTOR
2005

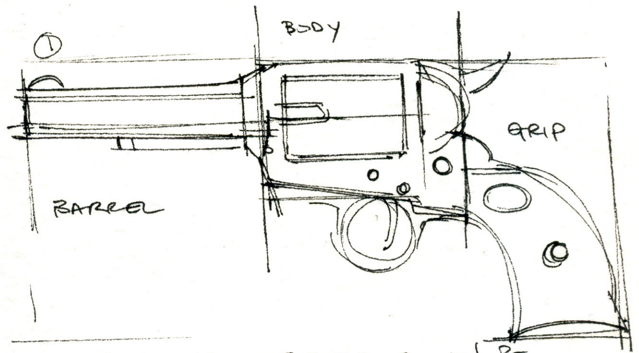
WEAPONS



WEAPONS

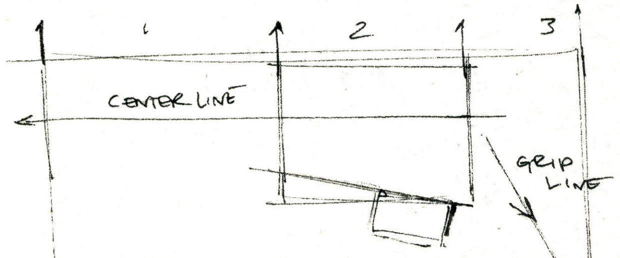
THE REVOLVER

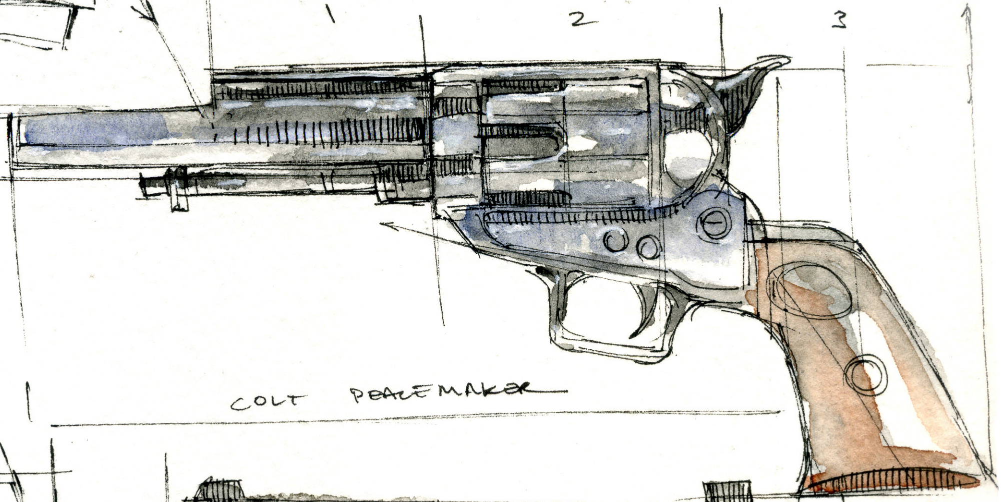
IN THIS SECTION LET'S EXPLORE A VARIETY OF WEAPONRY FROM GUNS, TO EDGED WEAPONS. I'LL INTRODUCE THE APPROACH AND THE TYPE OF SHAPES USED WHEN SKETCHING THOSE STUDIES.



EARLY MODEL FIREARMS CAN BE BROKEN INTO THREE ELEMENTS. THE BARREL, BODY AND THE GRIP.

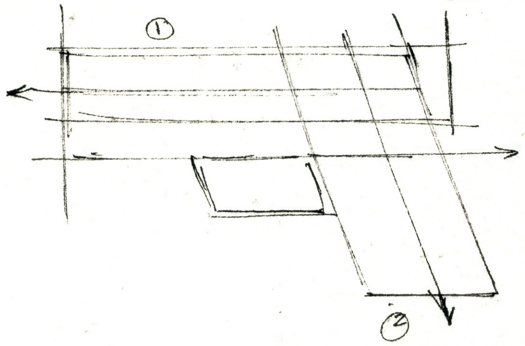
SIDE STUDY

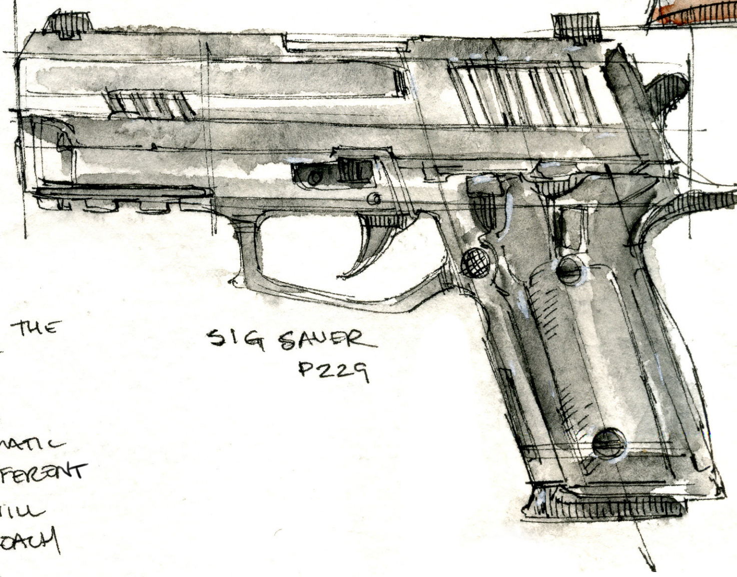




GET THE CENTERLINE FOR THE FIRST AND SECOND ELEMENTS. THEN GET THE ANGLE FOR THE GRIP LINE.

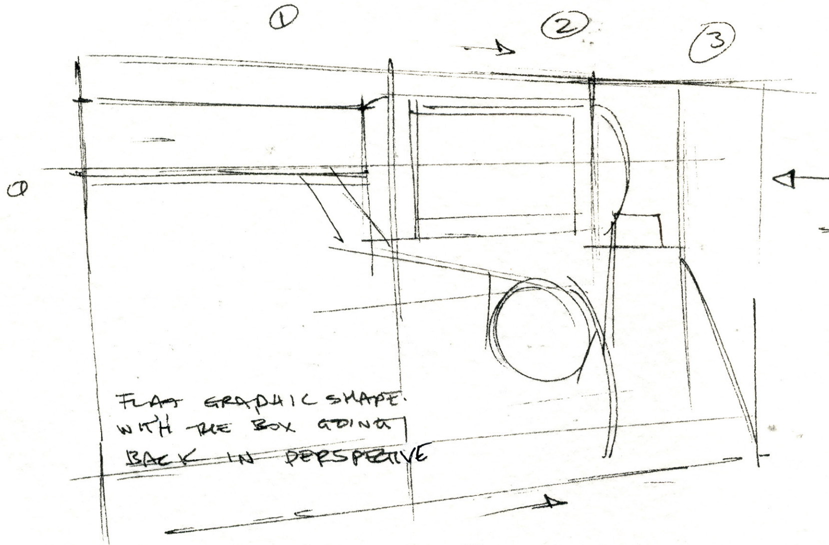
COLT PEACEMAKER



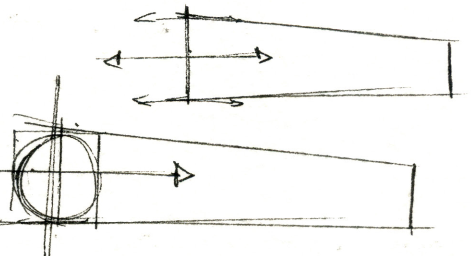


SIG SAUER P229

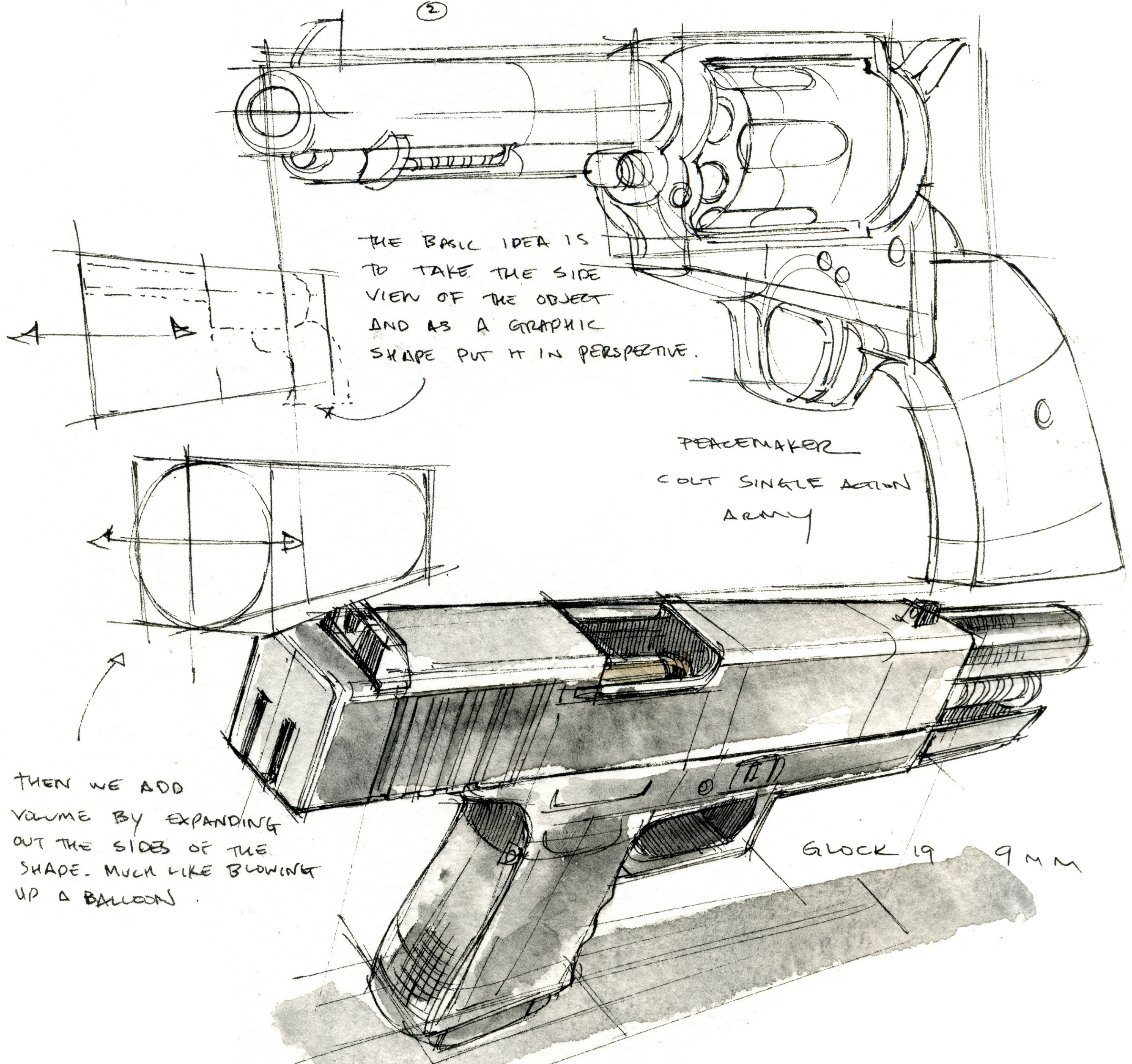
ON MODERN FIREARMS THE BARREL AND BODY ELEMENT CAN BE INDICATED AS ONE COMPLETE SHAPE. SINCE REVOLVERS AND SEMI AUTOMATIC PISTOLS OPERATE IN DIFFERENT WAYS, THE ELEMENTS WILL DIFFER. BUT THE APPROACH CAN GO HAND IN HAND.



FLAT GRAPHIC SHAPE WITH THE BOX GOING BACK IN PERSPECTIVE



AS WE NOW LOOK AT DRAWING HANDGUNS IN A DIFFERENT ANGLE, LETS LOOK FOR A SIMPLE APPROACH TO HELP US WITH THE PERSPECTIVE AND SHAPE LANGUAGE.



THE BASIC IDEA IS TO TAKE THE SIDE VIEW OF THE OBJECT AND AS A GRAPHIC SHAPE PUT IT IN PERSPECTIVE.

PEACEMAKER
COLT SINGLE ACTION ARMY

THEN WE ADD VOLUME BY EXPANDING OUT THE SIDES OF THE SHAPE. MUCH LIKE BLOWING UP A BALLOON.

GLOCK 19 9MM

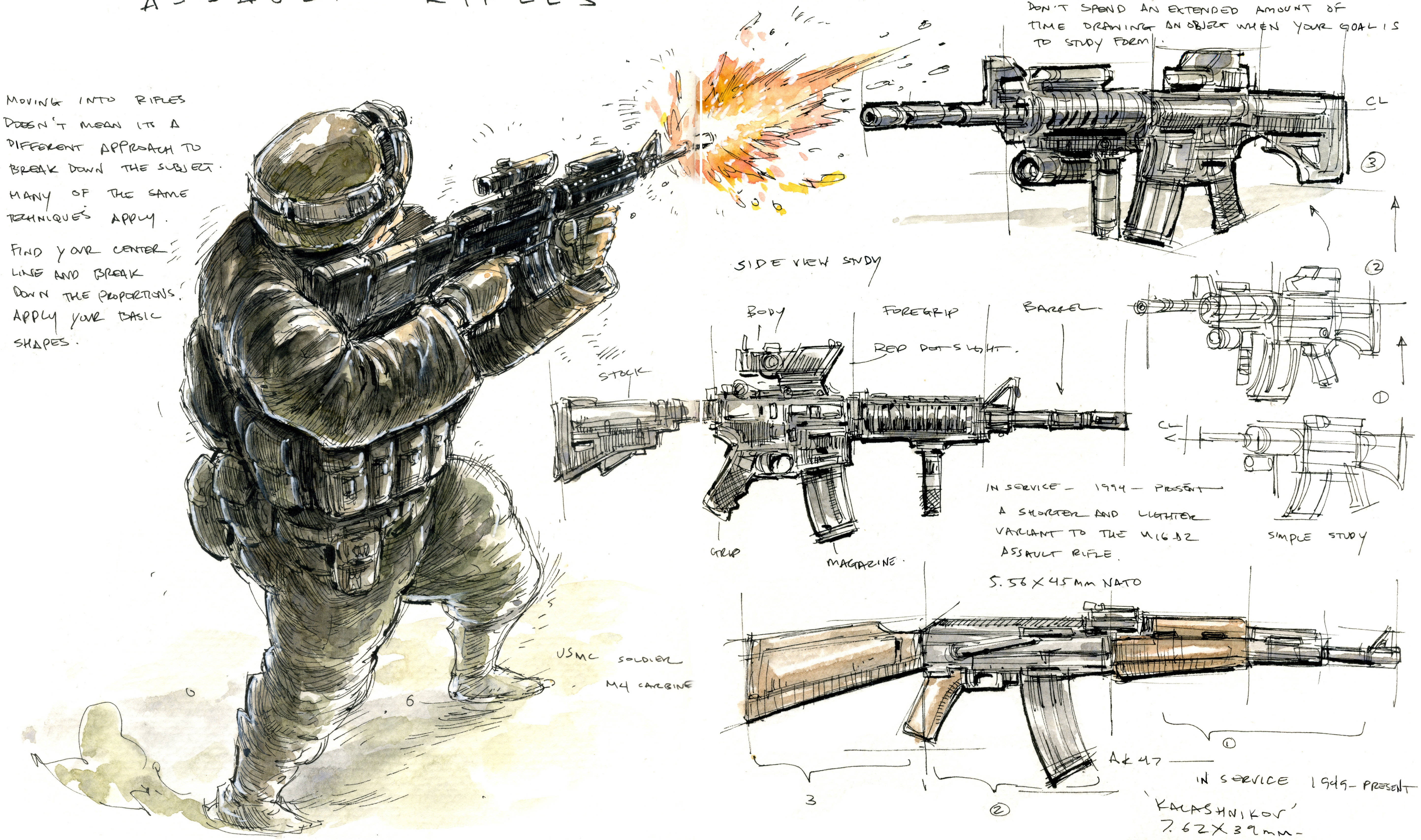
ASSAULT RIFLES

MOVING INTO RIFLES DOESN'T MEAN ITS A DIFFERENT APPROACH TO BREAK DOWN THE SUBJECT.

MANY OF THE SAME TECHNIQUES APPLY.

FIND YOUR CENTER LINE AND BREAK DOWN THE PROPORTIONS. APPLY YOUR BASIC SHAPES.

- AS A QUICK SKETCH, STRIVE TO LEARN HOW TO INDICATE COMPLEX INFORMATION. DON'T SPEND AN EXTENDED AMOUNT OF TIME DRAWING AN OBJECT WHEN YOUR GOAL IS TO STUDY FORM.


CL
③
②
①
SIDE VIEW STUDY
BODY
FOREGRIP
BARREL
RED DOT SIGHT
STOCK
GRIP
MAGAZINE
CL
SIMPLE STUDY
USMC SOLDIER
M4 CARBINE
3
②
①
AK 47

IN SERVICE – 1994 – PRESENT

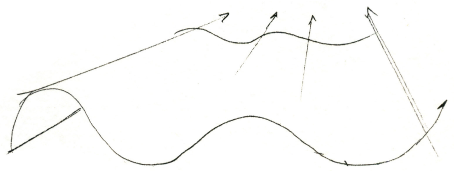
A SHORTER AND LIGHTER VARIANT TO THE M16 A2 ASSAULT RIFLE.

5.56 X 45 MM NATO

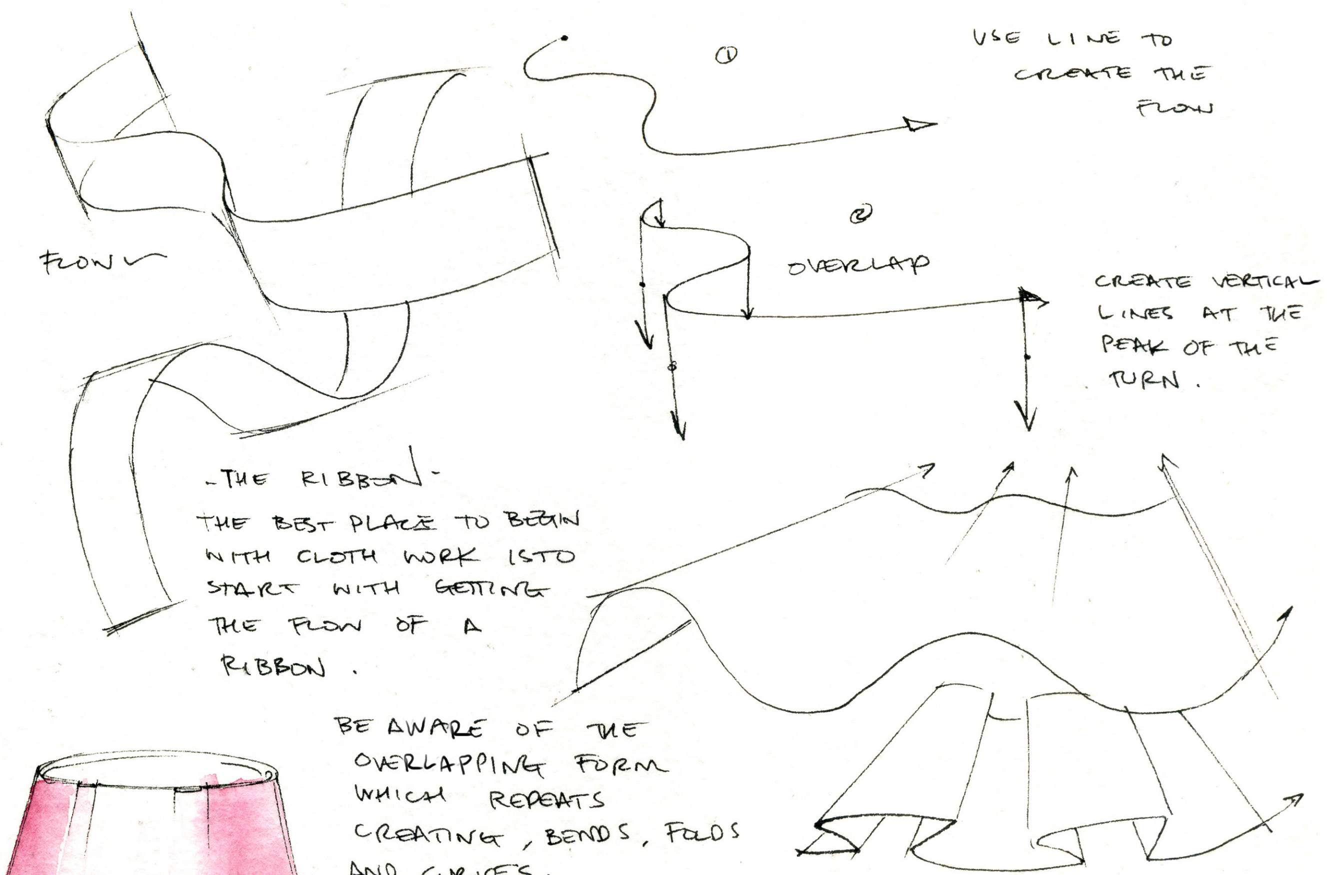
IN SERVICE 1949 – PRESENT

'KALASHNIKOV'
7.62 X 39 mm

CLOTH



CLOTH



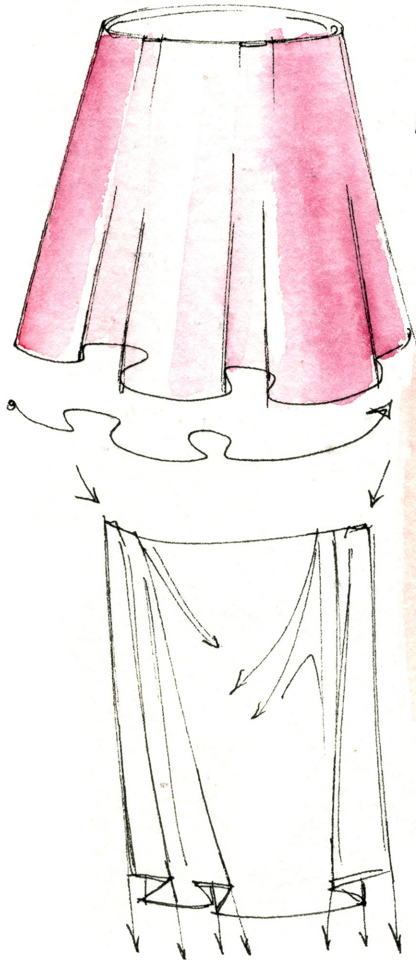
USE LINE TO CREATE THE FLOW

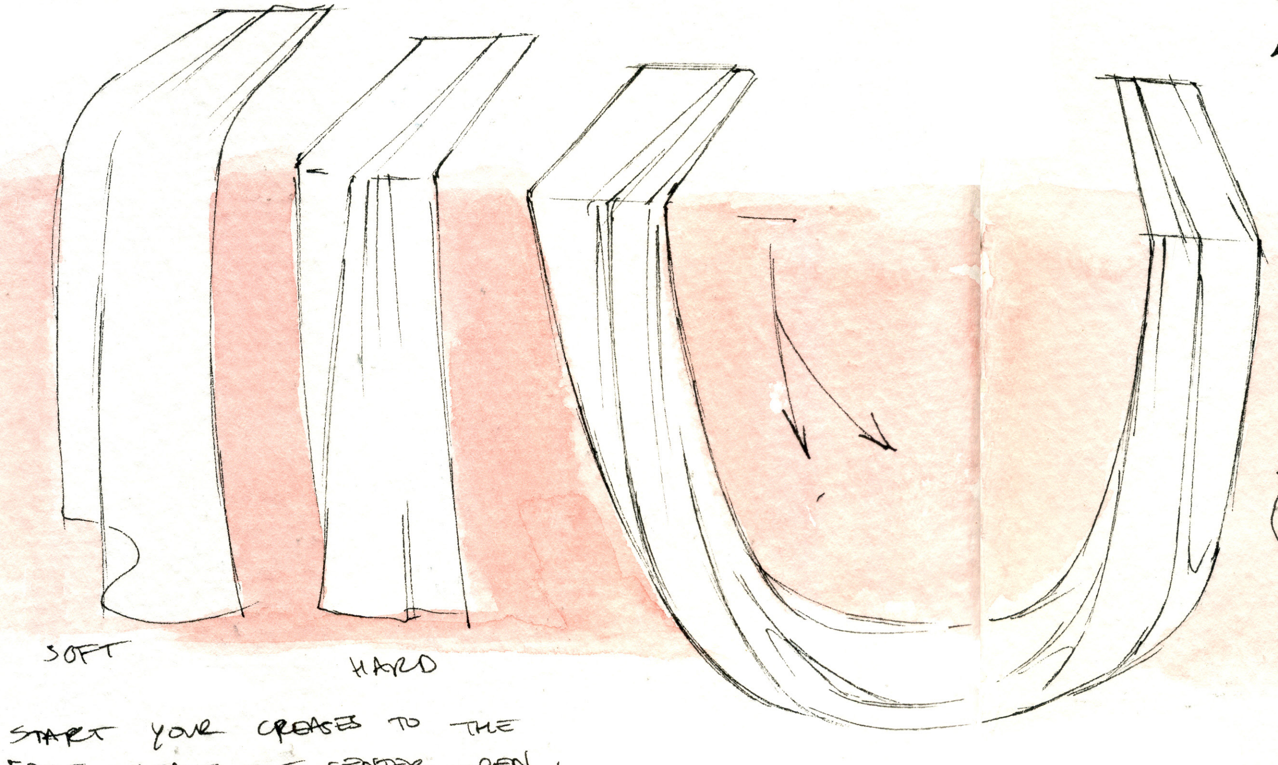
CREATE VERTICAL LINES AT THE PEAK OF THE TURN.

-THE RIBBON-

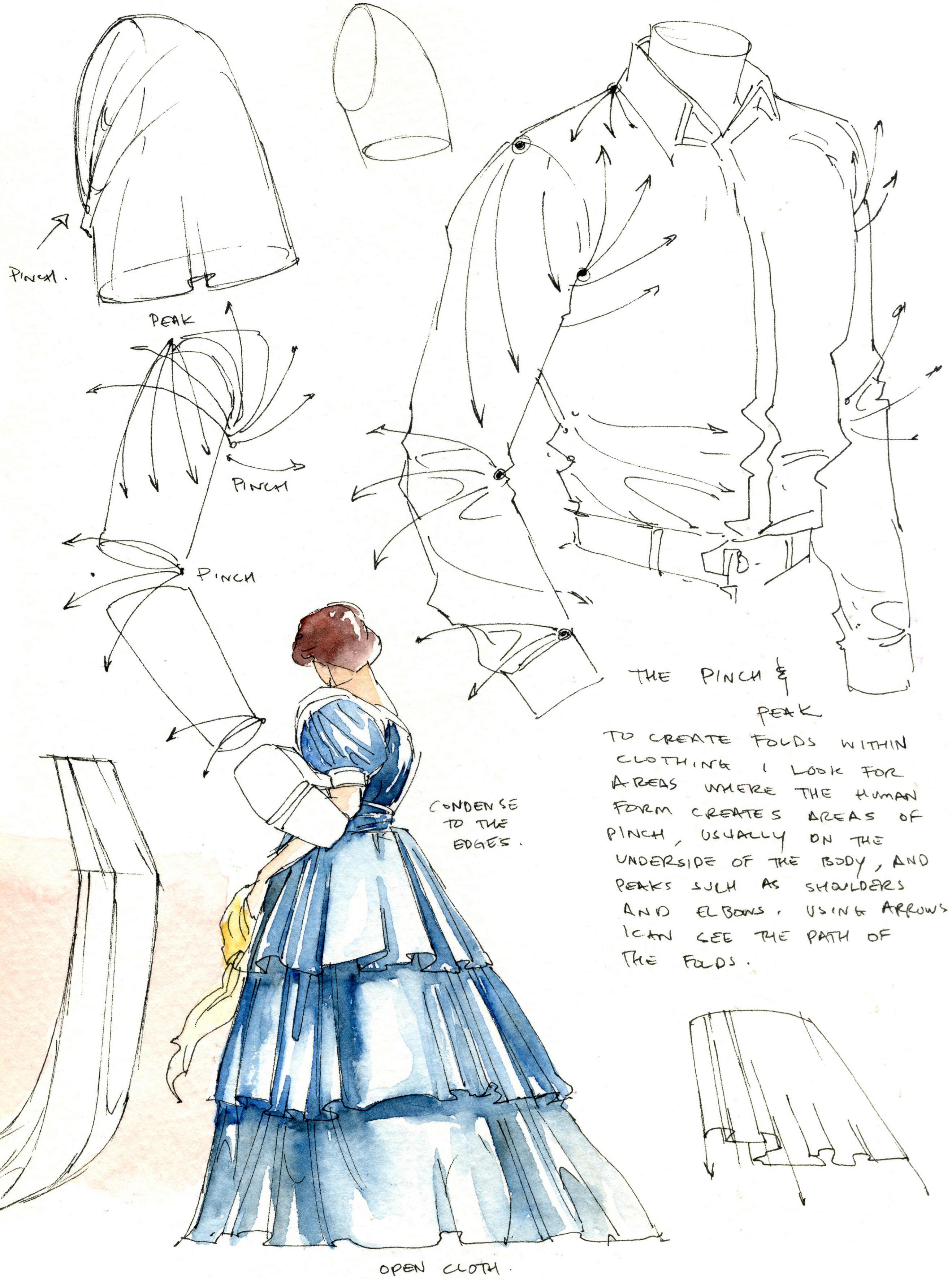
THE BEST PLACE TO BEGIN WITH CLOTH WORK IS TO START WITH GETTING THE FLOW OF A RIBBON.

BE AWARE OF THE OVERLAPPING FORM WHICH REPEATS CREATING, BENDS, FOLDS AND CURVES.





START YOUR CREASES TO THE EDGE, LEAVE THE CENTER OPEN.

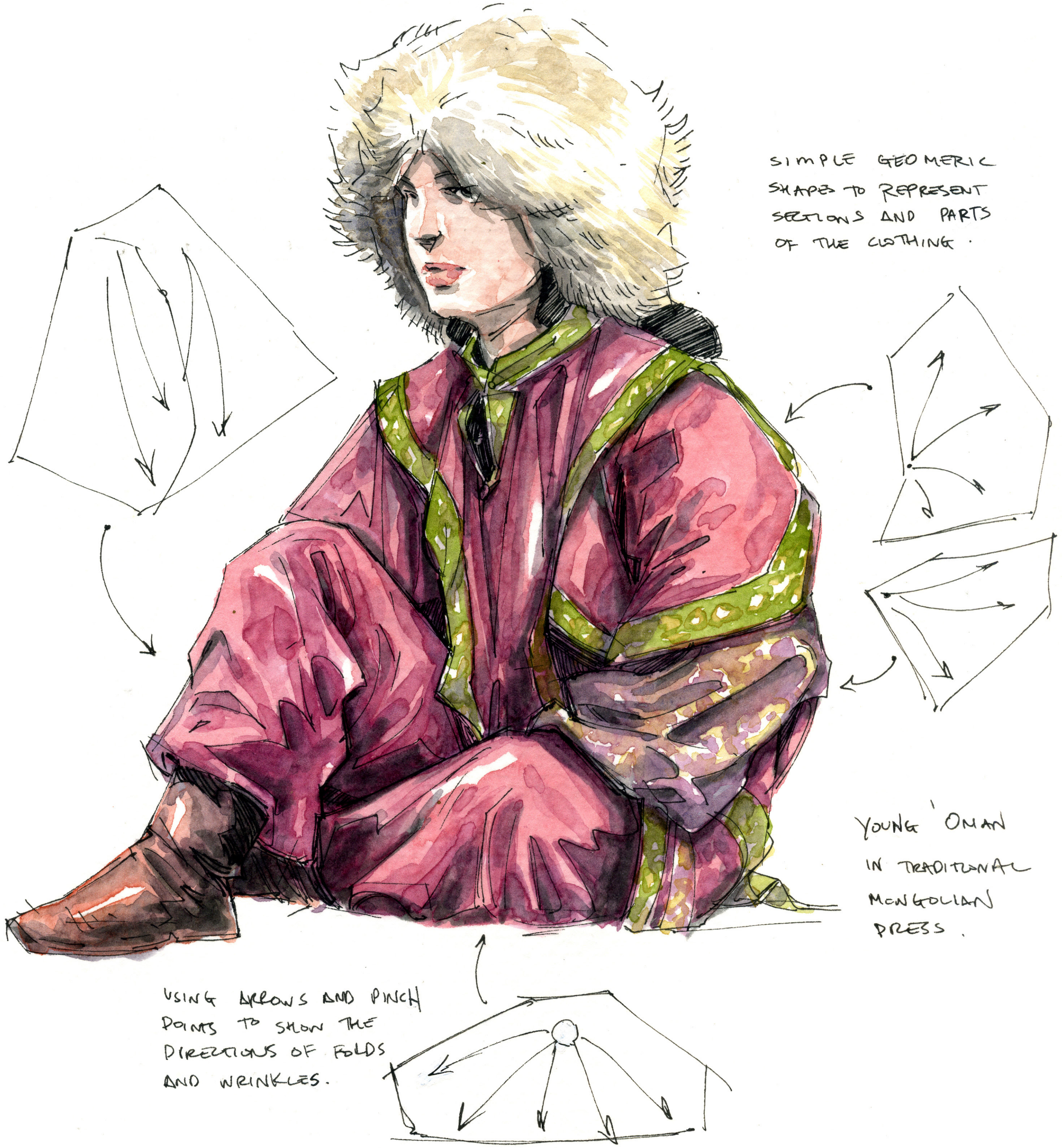


THE PINCH & PEAK

TO CREATE FOLDS WITHIN CLOTHING I LOOK FOR AREAS WHERE THE HUMAN FORM CREATES AREAS OF PINCH, USUALLY ON THE UNDERSIDE OF THE BODY, AND PEAKS SUCH AS SHOULDERS AND ELBOWS. USING ARROWS I CAN SEE THE PATH OF THE FOLDS.

CONDENSE TO THE EDGES.

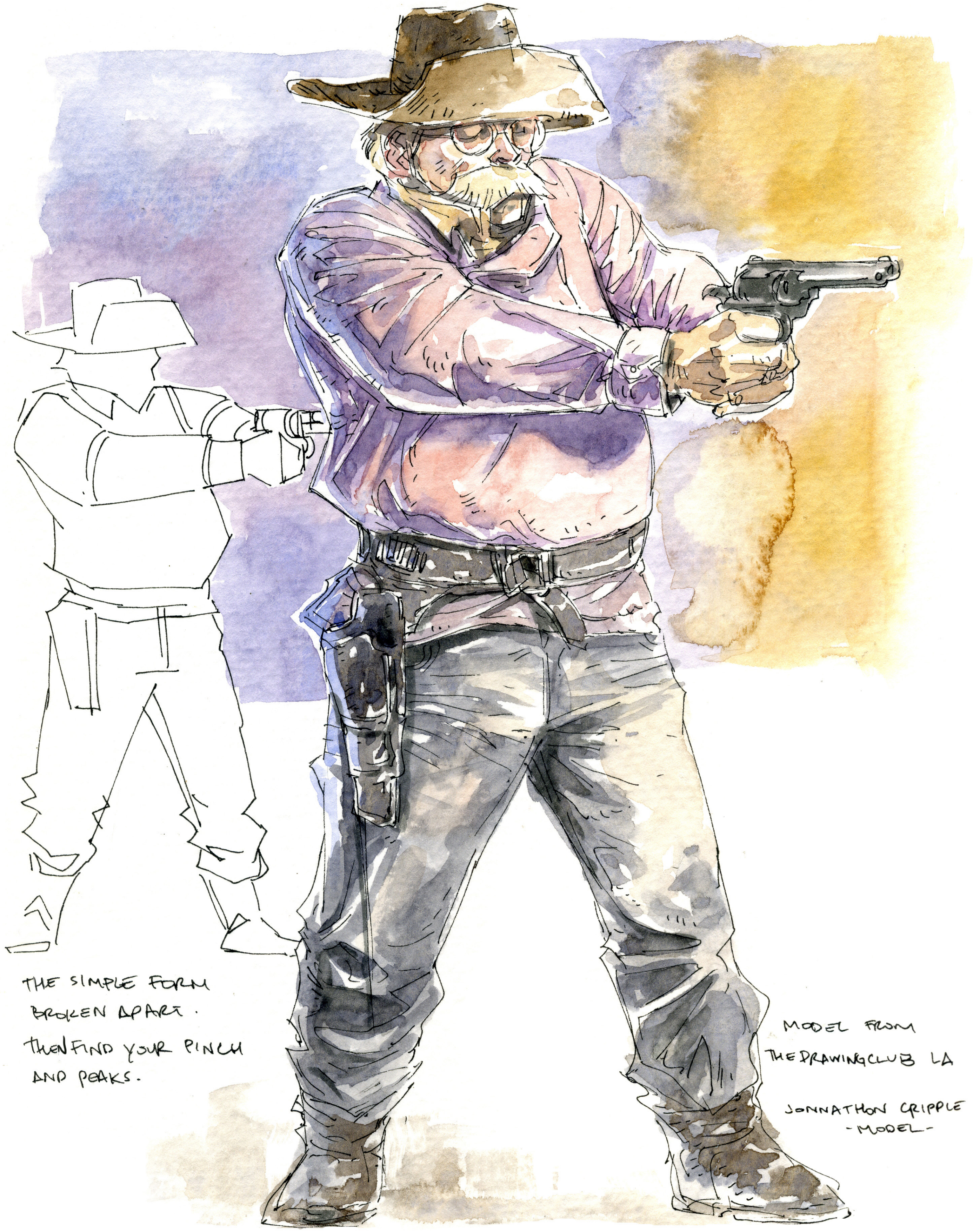
OPEN CLOTH.



SIMPLE GEOMERIC SHAPES TO REPRESENT SECTIONS AND PARTS OF THE CLOTHING.

YOUNG 'OMAN IN TRADITIONAL MONGOLIAN DRESS.

USING ARROWS AND PINCH POINTS TO SHOW THE DIRECTIONS OF FOLDS AND WRINKLES.



THE SIMPLE FORM BROKEN APART.

THEN FIND YOUR PINCH AND PEAKS.

MODEL FROM THEDRAWINGCLUB LA

JONNATHON CRIPPLE
-MODEL-

Thank you for the support by obtaining a copy of this book. I hope that the information that is in this collection of my personal notes will help in some way of furthering your understanding and taking the next step into getting where you want to be. When I took the class personally it took me a solid year to become remotely confident in this process, so please do not give up so easily and time investment is very important. Mileage will be the key in seeing the gains of your skill set.

As you become more proficient in whatever direction you go, I hope that one day you will make your own Dynamic Bible and pass on that information to others. Everyone sees things in different ways, and that is what will make this foundation timeless.

Seeing, Visualizing, Expressing.....

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